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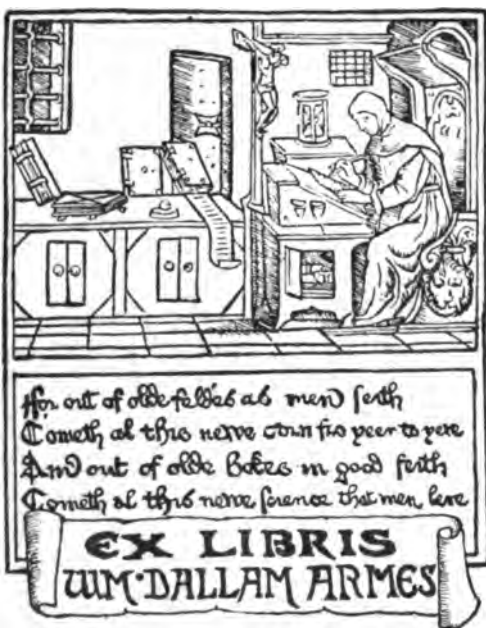
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A POPULAR MANUAL
OF
ENGLISH LITERATURE

CONTAINING
OUTLINES OF THE LITERATURE OF FRANCE
GERMANY, ITALY, SPAIN, AND THE
UNITED STATES OF AMERICA

WITH
HISTORICAL, SCIENTIFIC, AND ART NOTES

BY
MAUDE GILLETTE PHILLIPS

IN TWO VOLUMES

VOL. I.

NEW YORK
HARPER & BROTHERS, FRANKLIN SQUARE

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1894

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NO. 1000
HARPER & BROTHERS

A CHRONOLOGICAL TABLE OF THE POETS-LAUREATE OF ENGLAND.

THE VOLUNTEER LAUREATES

(Not officially appointed).

GEOFFREY CHAUCER.....	1368-1400
SIR JOHN GOWER.....	1400-1402
HENRY SCOGAN.....	—
JOHN KAY.....	—
ANDREW BERNARD.....	1486- —
JOHN SKELTON.....	1489- —
ROBERT WHITTINGTON.....	1512- —
RICHARD EDWARDS.....	1561- —
EDMUND SPENSER.....	1590- —
SAMUEL DANIEL.....	1598- —

THE POETS-LAUREATE

(By royal appointment).

BEN JONSON.....	1615-1637
SIR WILLIAM DAVENANT.....	1638- —
(Interregnum.)	
SIR WILLIAM DAVENANT.....	1660-1668
JOHN DRYDEN.....	1670-1689
THOMAS SHADWELL.....	1689-1692
NAHUM TATE.....	1692-1715
NICHOLAS ROWE.....	1715-1718
LAURENCE EUSDEN.....	1718-1730
COLLEY CIBBER.....	1730-1757
WILLIAM WHITEHEAD.....	1757-1785
THOMAS WARTON.....	1785-1790
HENRY JAMES PYE.....	1790-1813
ROBERT SOUTHNEY.....	1813-1843
WILLIAM WORDSWORTH.....	1843-1850
ALFRED TENNYSON.....	1850- —

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P R E F A C E.

THE following work on English literature has been prepared for the purpose of serving three practical ends:

- I. As a School Manual.
- II. As a Guide to the General Reader.
- III. As a Book of Reference.

I. *As a School Manual.*—That the present is a favorable time for the production of such a Manual scarcely admits of a doubt, the last decade of years having formed an epoch in the study of literature and in the methods of instruction. During this period English literature has been assuming a more prominent place in the curricula of schools and colleges, and great success has been made in devising improved methods of instruction. From these educational centres the more enterprising teachers all over the country have caught the spirit of improvement, and are calling for a better method of instruction than has hitherto prevailed in this department of study.

To explain the general plan of the work as a text-book, the following points may be specified:

(a.) This Manual aims to present, in a manner at once simple, attractive, and philosophical, a general survey of the historical development of English literature by dividing it into ten ages, with their respective characteristics—an arrangement exhibiting the successive stages of its growth, and those vital principles which underlie, determine, and explain them.

(b.) Its mode of arrangement is designed to facilitate

not only the logical comprehension of English literature as a *unit*, but also that *right and left* study of its component ages which is requisite to the understanding of their representative writers. Any study of the early nineteenth-century English literature which ignores Goethe and the philosophical movement in Germany is shallow and superficial; so would be the study of the eighteenth-century writers without considering the position of France as literary dictator, or of the Elizabethan literature without considering the supremacy of Italian influence. Every great author is the spokesman of his age. He is not a factor; he is a product produced by the joint action of the general spirit of his age, and the particular mood of his nation upon his personality. The historical and literary past illustrates these facts. Thus Wordsworth and the other poetic renovators of the early part of the present century in English literature were manifestations of that general revolutionary spirit which then prevailed over the European mind, and of the particular literary form which that spirit assumed on coming into contact with British temperament. Thus Dryden was little more than a slave to that false Classical taste which, emanating from France, held supremacy over Europe in his generation, and which, unsuited to the English constitution, dwarfed and corrupted it. Thus the divine Milton was the very personification of Puritanism—a British offshoot of the Protestant Reformation. Thus in the verses of the Victorian poet, Alfred Tennyson, may be traced the influence of the scientific spirit of the present age which has extended from Germany over all civilized nations. So it has been throughout. The landmarks of English literature have been to a certain extent moulded and modelled by two forces—one European, the other English; and therefore can be justly and fairly appreciated only by carefully considering the intellectual and social condition of their respective ages, both foreign and national. Accordingly the prominent characteristics of the contemporary literatures of France, Germany, Italy, Spain, and of the United

States of America, as well as of Great Britain, together with marginal notes of important facts of history, art, philosophy, and science, of inventions, discoveries, and miscellaneous events attending the progress of civilization, are given under each age, and finally *ocular summaries* of these ages are afforded by the accompanying charts, intended as helps to the student in reconstructing the world as it appeared to and affected the great English writers of the past.

(c.) The Manual has been prepared in the spirit of the modern method of instruction, dealing conspicuously only with those authors who have exerted most potent influence over English thought and language. Thus the general survey of each age is designed as a preliminary and subordinate matter of consideration to the study of its representative writers who are subjected to special and full treatment.

(d.) The studies of these most famous writers in English literature are arranged in a manner to elicit the attention, arouse the interest, and train the imaginative and critical powers of the student. In order "to supply as much as possible the want of present, personal, direct, and sensible observation which we can no longer practise," and which is the "only means of knowing men," details are given in each case respecting the author's personal appearance, habits, homes, friends, and character; while the free use of extracts from their letters and journals, the collections of comments, mots, etc., referring to them, are intended to serve as further assistance to the student in *reconstructing* through his imagination these men of other days, and in feeling towards them a close and intimate relationship. Every student should recognize as readily the portraits of John Milton, Geoffrey Chaucer, Sir Walter Scott, and the other luminaries of English literature, and entertain as vivid and distinct an idea of them as living authors, toiling and impassioned, fortified in their prejudices and peculiarities, with their customs, manners, and habits, as of the foremost writer of his own age and nation.

(e.) This volume also attempts to promote and popularize that analytical and psychological study of the masterpieces of English literature now practised to a greater or less extent in leading schools and colleges. Literary works are the sublimest fruit of human genius; they are creations. Beneath the smoothly-flowing verses, the narrative details, and character conceptions lies an underworld to be exhumed only by profound critical study. To work out such a psychology requires an expert; but during the last half century skilful critics have zealously engaged in this field of labor, so that with the assistance of their interpretations and a well-planned course of analytical study every student can acquire a critical education which will enable him to become in some degree his own literary anatomist.

(f.) The Manual has somewhat the nature of a compilation—an innovation upon the usual style of text-books which perhaps requires an explanation. Literature is not a science whose leading principles can be systematically exhibited within a moderate compass, and of which a complete elementary knowledge can be imparted within a limited time. English literature, even in its most restricted sense, covers a vast field through which, properly speaking, there is no short-cut. Compendiums of English literature *describe* the field of labor instead of placing it before the student for personal examination, and hence, by converting the study into a mere exercise of the memory, fail to accomplish the most advantageous result. The only road to a competent knowledge of English literature is that of *personal investigation*, not only among its masterpieces, but also among the critical reviews and biographical essays pertaining to them and their authors, which are scattered here and there over the whole field of literature—a labor requiring study so extensive as to be impracticable to the ordinary student. To make this road of investigation accessible as far as possible to the student, even during the limited time devoted to the study in the usual courses of instruction, the following volume attempts,

by presenting within the limits of a convenient manual a carefully collected mass of facts and information respecting the representative English authors from varied and reliable sources, together with celebrated and characteristic passages referring to them and their writings, quoted from the works of the keenest critics of Europe and America. It is hoped that the study of English literature pursued according to this plan will result not alone in the acquirement of a knowledge of the great writers and their works, but in an acquaintance with those productions of æsthetic criticism which constitute in themselves so valuable a part of literature, and in the development and discipline of the critical powers by which the various merits of literary works may be discerned and their dependence or bearing on each other traced.

(g.) A list of books of reference for collateral reading has been given in connection with the topics under consideration. Nor have the literatures of France, Germany, Italy, and Spain been neglected in this respect; attention is drawn to various translations and works of criticism relating to them, for the purpose of arousing a cosmopolitical interest in literature.

II. *As a Guide to the General Reader.*—Within the last few years there has also been awakened a deeper interest in English literature among general readers. Cheap editions of the best authors have placed them within reach of the masses, and it is rapidly becoming the fashion in polite circles to cultivate polite literature. Here then, perhaps more pressing than elsewhere, is the demand for an advantageous and interesting scheme of reading, particularly with those who, though possessing a desire for literary culture, cannot conveniently place themselves under competent instructors, and so are often at a loss how and where to begin and to pursue their studies. The attempt to furnish assistance to such was the *primary object* in the preparation of this volume. The topical arrangements of the studies of the representative English writers, the collected

mass of general information respecting them, were made in the endeavor to enable any person possessing only the chief works of the writers themselves to acquire in a comparatively limited time a knowledge of literature which otherwise could be obtained only by prolonged study, systematically pursued, in an extensive library.

III. *As a Book of Reference.*—It is also hoped that the historical outlines of the modern world's literature, the systematic arrangement of some of the most conclusive and characteristic passages of æsthetic criticism, and the charts of contemporary sovereigns, literati, philosophers, and scientists, painters and sculptors, will render the work helpful as a book of reference.

Literature, more than any other distinct branch of knowledge, exercises an important influence on practical life—on the destinies of individuals and of nations. The character of a man is as much moulded by the books he reads as by the company he keeps—a fact which is being demonstrated in these days of an unrestricted press. Hence it is of the highest importance to every nation that a taste for pure and lofty literature should be developed among its people; and this is especially true in a republic where every citizen is free and self-governing.

The Manual is designed to meet a *practical* want. In the hope of its answering in some degree to this want, it is commended to the judgment of the teaching profession and to general readers of literature.

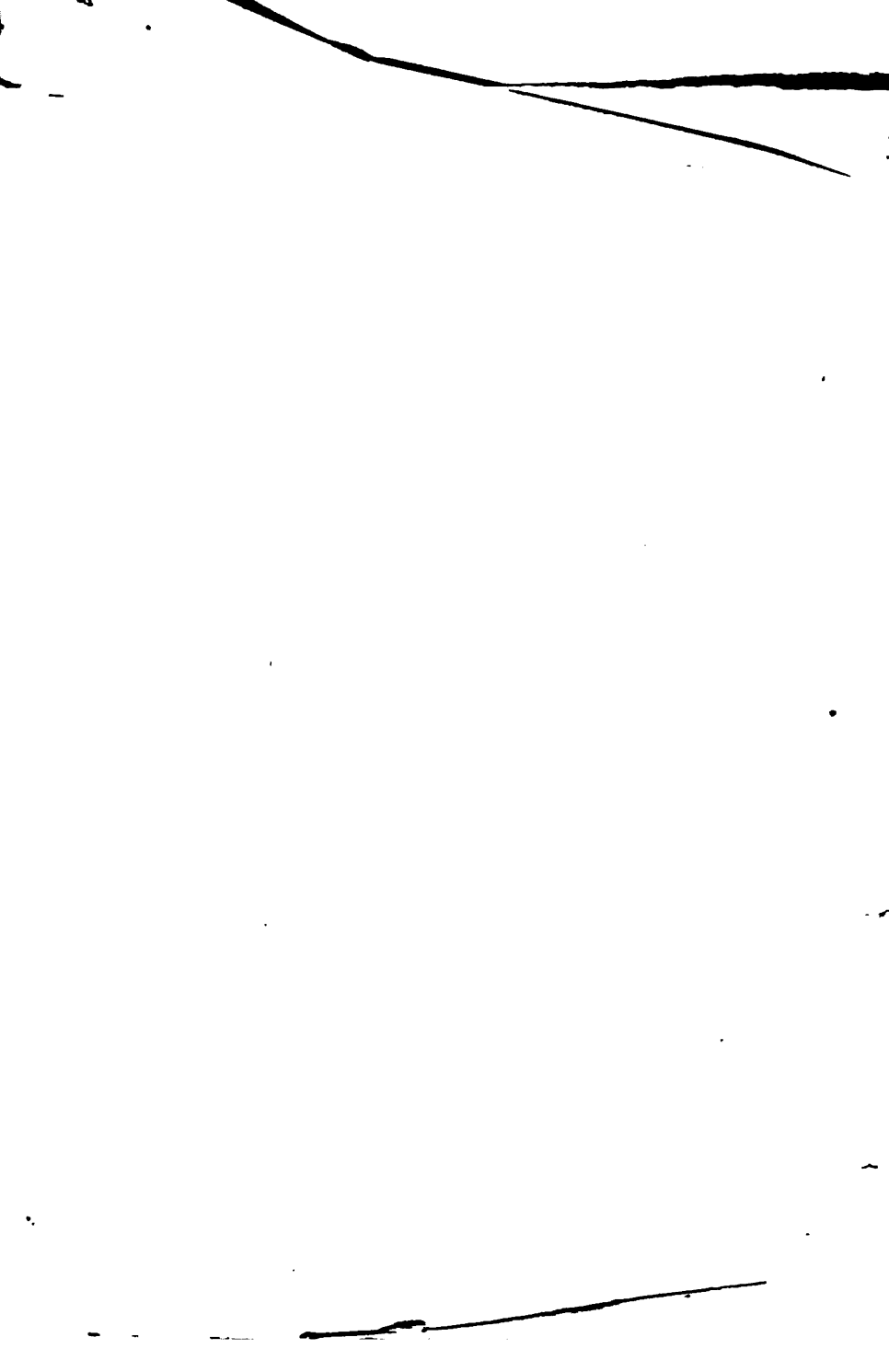
M. G. P.

Springfield, Mass.

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- | | | |
|----------------------------------|--------------------------|------------------------|
| Addison, Joseph. | Carruthers, Robert. | Fletcher, Giles. |
| Aikin, Lucy. | Castelar, Emilio. | Forman, H. Buxton. |
| Alison, Sir Archibald. | Channing, Dr. [de. | Forster, John. |
| Angus, Professor. | Chateaubriand, Viscount | Fox, Caroline. |
| Anthony, Earl of Shaftesbury. | Chaucer, Geoffrey. | Francini, Antonio. |
| Armstrong, John. | Chesterfield, Lord. | Franklin, Benjamin. |
| Arnold, Matthew. | Child, Professor. | Freiligrath. |
| Ascham, Roger. | Church, R. W. | Froude, James A. |
| Aubrey, John. | Clarendon Press Series. | Fuller, Margaret. |
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| Bacon, Sir Francis. | Coleridge, S. T. | Furnival, F. J. |
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| Black, William. | Cowley, Abraham. | Gay, John. |
| <i>Blackwood's Magazine.</i> | Cowper, William. | Gerth, Professor. |
| Blair, Hugh. | Craik. | Gervinus, Dr. |
| Blaisdell, A. F. | Cromek. | Gibbon, Edward. |
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| Bowles. | Dibdin, C. | Gosson. |
| Brimley, George. | Dickens, Charles. | Gostwick and Harrison. |
| <i>British Quarterly Review.</i> | Disraeli, Isaac. | Gower, John. |
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| Budgell, Eustace. | <i>Edinburgh Review.</i> | Halleck, Fitz-Greene. |
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| Calvert, George H. | Everett, Edward. | Hazlitt, William. |
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| Campbell, Thomas. | Fenton, Elijah. | Heine, Heinrich. |
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| Carlyle, Thomas. | Fielding, Henry. | Heywood, Thomas. |
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| Jones, Sir William. | Occleve, Thomas. | Strachey. |
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| Lincoln, Abraham. | Rochester, Lord. | mann. |
| <i>Littell's Living Age.</i> | Roscoe, William. | Urry. |
| Lockhart, J. G. | Rötscher, Dr. H. F. | Van Laun, Henri. |
| Lowell, James R. | Russell, James R. | Verplanck. |
| Lydgate, John. | Rymer. | Villemain, M. |
| Lytton, Lord. | Sainte-Beuve. | Vilmor. |
| Macaulay, T. B. | Saintsbury, George. | Voltaire, François Ma- |
| Mackenzie, R. S. | Salvini, Tommaso. | rie A. |
| Mackintosh, Sir James. | Scherer, Edmond M. | Ward, Rev. John. |
| Maginn, Dr. | Schiller, Friedrich. | Whittier, John G. |
| Mahon, Lord. | Schlegel, A. W. | Wilberforce, William. |
| Mandeville, Dr. John. | Scott, Sir Walter. | Wordsworth, William. |
| Manso, Giovanni B. | Seeley, J. R. | Young, Thomas. |



ELIZABETHAN AGE.

A.D. 1558-1649.

	<i>Civilians.</i>	<i>Authors.</i>	
GREAT BRITAIN.	Elizabeth. James I. Charles I. Sir Philip Sidney. Sir Walter Raleigh. Mary Queen of Scots. John Knox. Oliver Cromwell. Sir Francis Drake.	Edmund Spenser. Shakespeare. Sir Francis Bacon. Ben Jonson. Christopher Marlowe. John Lyly. Robert Greene. Thomas Kyd. Beaumont and Fletcher. Michael Drayton. John Ford. Philip Massinger. James Shirley. Thomas Sackville. Samuel Daniel. John Donne. William Warner.	Joseph Hall. John Davies. George Chapman. Richard Hooker. Edmund Waller. Abraham Cowley. Sir William Davenant. Sir John Denham. Francis Quarles. George Herbert. Richard Crashaw. Robert Herrick. Sir John Suckling. Sir Richard Lovelace. Thomas Carew. George Peele.
FRANCE.	Francis II. Charles IX. Henry III. Henry IV. Louis XIII. Louis XIV. Cardinal Mazarin. Richelieu. Mary de Medici. Catharine de Medici. Sully. Admiral Coligny.	Racan. Regnier. Malherbe. Montaigne. Corneille. Ronsard. John Calvin.	Du Bellay. Du Bartas. Desportes. Jamyn. Voiture. Balzac.
GERMANY.	Maximilian II. Rodolph II. Matthias. Ferdinand II. Ferdinand III. Wallenstein. William of Orange. Tilly. Gustavus Adolphus, King of Sweden.	Hans Sachs. Paul Fleming. Simon Dach. Andreas Gryphius.	Martin Opitz. Frederick von Logau. Lohenstein.
ITALY.	Pius IV. Pius V. Gregory XIII. Sixtus V. Urban VII. Gregory XIV. Innocent IX. Clement VIII. Leo XI. Paul V. Gregory XV. Urban VIII. Innocent X.	Torquato Tasso. Tassoni. Marini.	Battista Guarini. Vasari.
SPAIN.	Philip II. Philip III. Philip IV. Duke of Alva. Olivarez.	Lope de Vega. Calderon. Cervantes. Lope de Rueda. Luis de Leon. Ercilla. Castillejo. Gongora.	Montalvan. Quevedo. Villegas. Guillen de Castro. Herrera. Luis de Camoens (Portu- guese Poet).



A SCHEDULE OF THE ENGLISH LITERATURE DISCUSSED IN THIS WORK.

ANGLO-SAXON AGE.	Beowulf. Cædmon. Layamon. Orm.		King Alfred. Bede. Asser. Robert of Gloucester.	A.D. 450-1350.
AGE OF CHAUCER.	John Wycliffe. William Langlande.	<i>Geoffrey Chaucer.</i>	John Gower. Sir John Mandeville.	1350-1400.
DARK AGE.	Oocleve. John Lydgate. James I. of Scotland. Stephen Hawes. John Skelton. Scotch Poets.		Sir Thomas More. John Tyndale. Sir Thomas Wyatt. Earl of Surrey. Roger Ascham.	1400-1558.
ELIZABETHAN AGE.	Petrarchean Poets. Thomas Sackville. Samuel Daniel. Michael Drayton. The Fletchers. Joseph Hall. "Metaphysical Poets." Translators.	<i>Edmund Spenser. Wm. Shakespeare. Sir Francis Bacon.</i>	Ben Jonson. Christopher Marlowe. Beaumont & Fletcher. Massinger and Ford. Robert Greene. John Lyly. George Peele. Sir Walter Raleigh. Richard Hooker.	1558-1649.
PURITAN AGE.	John Bunyan. Richard Baxter. Jeremy Taylor.	<i>John Milton.</i>	Thomas Fuller. Thomas Browne. Wm. Chillingworth.	1649-1660.
AGE OF DRYDEN AND THE RESTORATION.	Samuel Butler. John Locke. Isaac Newton. Robert Boyle.	<i>John Dryden.</i>	William Congreve. William Wycherley. Sir John Vanbrugh. George Farquhar. Nathaniel Lee. Nicholas Rowe. Otway.	1660-1700.
CLASSICAL AGE OF POPE, ADDISON, AND SWIFT.	John Gay. Matthew Prior. Edward Young. James Thomson.	<i>Alexander Pope. Joseph Addison. Jonathan Swift.</i>	Richard Steele. Daniel Defoe. Lord Bolingbroke. George Berkeley.	1700-1745.
JOHNSONIAN AGE.	Samuel Richardson. Henry Fielding. George Smollett. Laurence Sterne. Richard B. Sheridan. William Collins. Thomas Gray.	<i>Dr. Sam'l Johnson. Oliver Goldsmith.</i>	David Hume. William Robertson. Edward Gibbon. Adam Smith. Edmund Burke.	1745-1784.
AGE OF REVOLU- TION.	S. T. Coleridge. Robert Southey. P. B. Shelley. Thomas Moore. Thomas Hood. George Crabbe.	<i>William Cowper. Robert Burns. Wm. Wordsworth. Sir Walter Scott. Lord Byron.</i>	Novelists. Historians. Journalists. Scotch Philosophers. John Keats. W. Savage Landor.	1784-1837.
VICTORIAN AGE.	Robert Browning. Female Poets. Edwin Arnold. Dante G. Rossetti. William Morris. Algernon Chas. Swinburne.	<i>Elis. B. Browning. Alfred Tennyson.</i>	Scientists. Novelists. Historians. Critics. John Ruskin. Thomas Carlyle.	1837-

A SCHEDULE OF THE GENERAL TOPICS DISCUSSED UNDER

Geoffrey Chaucer, Edmund Spenser, William Shakespeare, Sir Francis Bacon, John Milton, John Dryden, Alexander Pope, Joseph Addison, Jonathan Swift, Dr. Samuel Johnson, Oliver Goldsmith, William Cowper, Robert Burns, William Wordsworth, Sir Walter Scott, Lord Byron, Elisabeth Barrett Browning, and Alfred Tennyson :

PORTRAITS.

PERSONAL APPEARANCE.

COMMENTS.

TOPICAL STUDY OF LIFE.

HOMES.

FRIENDS.

PERSONAL CHARACTER.

WORKS.

STUDIES OF CHIEF WRITINGS.

CHARACTERISTICS AS A WRITER.

LITERARY STYLE.

BOOKS OF REFERENCE.



ILLUSTRATIONS TO VOL. I.

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INTRODUCTION.

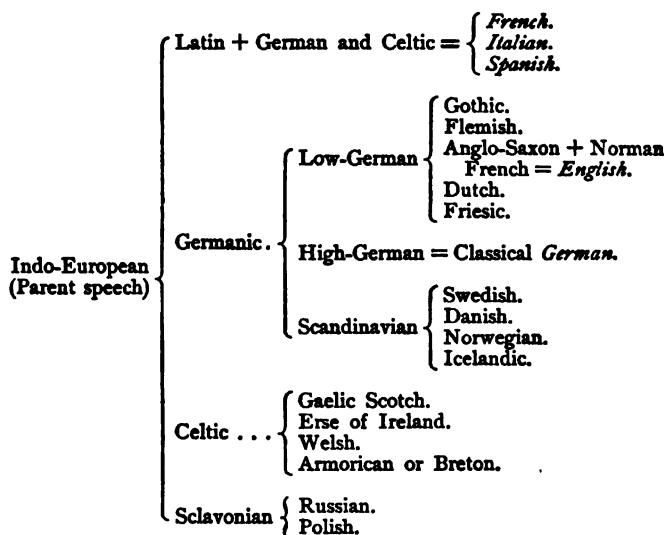
BEFORE entering on the historical outlines of modern literature and civilization, it is well to note five universal features of European history which were primary and powerful elements in their origin and early growth.

I. *Rise of Modern Nations*.—Europe was the scene of disorder and confusion long before the dissolution of the Roman Empire: Goths and Huns had invaded Italy, and various Teutonic tribes were pressing into Gaul, Spain, and the island of Britain. But with the fall of Rome, 476 A.D., the last traces of political organization vanished. General convulsions followed; barbarian kingdoms were founded and overthrown—whole tribes were on the march. Out of this ferment sprang modern nations. The chief factor in their formation was Germanic. Ancient civilization included only Græco-Latins; now three other races—Celts, Teutons or Germans, and Slavonians—became historical. Germanic tribes, chiefly Goths, Franks, Lombards, Angles, and Saxons, overspread Europe, and incorporating with the Latin and Celtic inhabitants of the various countries formed composite nations which became gradually developed and defined into Spanish, French, Italian, and English. Thus, of the great historical European nations the Germanic alone are elemental. Their individuality is so distinct that, in analyzing modern civilization, that which is Germanic is easily distinguished from what is Latin, Celtic, or Slavonic. The Russians are also of unmixed stock—Slavonian; but they do not act an important part in history till comparatively recent times.

II. *Formation of Modern Languages and Literatures*.—It is well known that the establishment of new nations on

INTRODUCTION.

the ruins of the Roman Empire was accompanied by the formation of new languages. The Germanic settlers in Italy, Gaul, and Spain were obliged to learn Latin—the colloquial language of those countries—in order to converse with the inhabitants. In so doing they corrupted and transformed it by their vicious pronunciation and dialect peculiarities, so that in course of time there were developed from the Roman three distinct modern tongues—Italian, French, and Spanish. In England the Germanic dialect (Anglo-Saxon) remained pure for several centuries, till the French-speaking Normans subjected it to Romanic influence. Thus, with the exception of the Slavonic, the Germanic are the only European nations whose languages are unaffected by foreign elements. These lingual developments are represented in the following diagram :



III. *Feudalism*.—When nations became fixed, and wandering life had ceased, social organization was necessary. Here, again, the Germanic element prevailed, and feudalism, a Teutonic institution, was the first system to take

possession of European society. To secure their new possessions and to reward their followers the barbarian chiefs allotted lands to their military leaders, who in turn dealt them out in smaller shares to those beneath them in rank. The condition annexed to these holdings was, that the receiver should do faithful service, when called upon, to him by whom they were given; while, on the other hand, the lords were pledged to protect the possessions thus bestowed. Hence, with these obligations of service and protection were inculcated the refining ideas of duty and affection. From the eleventh to the thirteenth centuries this social system was universally adopted, and in it modern civilization had its birth. Wherever barbarism ceased feudalism was established. Though pernicious in many respects, it exercised a powerful and favorable influence over the intellectual growth of the nations. The earliest monuments of modern literature are traced back to feudal times.

IV. *Supremacy of the Church.*—From the fifth to the sixteenth century the Church exercised a mighty power over civilization. While secular disorganization everywhere prevailed, the Church was an organized society, thus presenting to the world an example of social order and regularity; while secular ignorance was universal, the Church preserved a faint but glimmering ray of learning: though opposed to secular learning and the study of the classics, the Church became the means of preserving and multiplying classical manuscripts. In short, the Church was the *bridge* across the Dark Ages, between ancient and modern civilization, between ancient and modern literature. Her impress on early European literature is manifest, and in its study the power exerted by religion over the human mind in those remote times must be taken into consideration.

V. *Crusades.*—The Crusades—wars undertaken for the recovery of Palestine from the Infidels—were a result of the supremacy of papal power and of the potent influence of religion. With Europe the Crusades were the first

European event; with nations the first national event. When these extraordinary expeditions began there were distinct nations; but at their close these nations *felt and thought* of themselves as distinct nations. In a word, national feeling became a common sentiment among men. By these international movements, and the acquaintance which they afforded with new countries, peoples, languages, and customs, the European mind was enlightened; fanaticism and superstition were greatly lessened; thought was awakened; and from the time of the Crusades a great intellectual revival began all over Europe. The following table gives the order of the Crusades, with the names of their principal leaders:

I.—A.D. 1096-1099 ..	{ PETER THE HERMIT. GODFREY OF BOUILLON. ROBERT, Duke of Normandy.
II.—A.D. 1147-1149 ..	{ CONRAD III. OF GERMANY. LOUIS VII. OF FRANCE.
III.—A.D. 1189-1192 ..	{ FREDERICK BARBAROSSA OF GERMANY. PHILIP AUGUSTUS OF FRANCE. RICHARD I. OF ENGLAND.
IV.—A.D. 1202-1204 ..	{ BALDWIN IX. OF FLANDERS. BONIFACE II. OF MONTFERRAT. DANDOLO, Doge of Venice.
V.—A.D. 1217-1221 ..	{ JOHN DE BRIENNE. ANDREW II. OF HUNGARY. HUGH, King of Cyprus.
VI.—A.D. 1228-1229 ..	FREDERICK II. OF GERMANY.
VII.—A.D. 1248-1254 ..	LOUIS IX. OF FRANCE.
VIII.—A.D. 1270	{ LOUIS IX. OF FRANCE. CHARLES OF ANJOU. PRINCE EDWARD OF ENGLAND.

I.
ANGLO-SAXON AGE.

A.D. 450-1350.

ANGLO-SAXON POETRY OF WAR AND RELIGION.
CULMINATION OF ANGLO-SAXON PROSE UNDER KING
ALFRED.
DEVELOPMENT OF THE ENGLISH LANGUAGE.

CHARACTERISTICS OF THE ANGLO-SAXON AGE, WITH HISTORICAL, SCIENTIFIC, AND ART NOTES.

A.D. 450-1350.

English Sovereigns	{	Saxon Line .	<p>EGBERT (King of the West Saxons, commonly considered the first king of England), A.D. 827-837.</p> <p>ETHELWOLF, 837-857.</p> <p>ETHELBALD, 857-860.</p> <p>ETHELBERT, 860-866.</p> <p>ETHELRED, 866-871.</p> <p>ALFRED THE GREAT, 871-901.</p> <p>EDWARD THE ELDER, 901-925.</p> <p>ATHELSTAN, 925-940.</p> <p>EDMUND I., 940-946.</p> <p>EDRED, 946-955.</p> <p>EDWY, 955-958.</p> <p>EDGAR THE PEACEABLE, 958-975.</p> <p>EDWARD THE MARTYR, 975-979.</p> <p>ETHELRED THE UNREADY, 979-1016.</p> <p>EDMUND IRONSIDES, 1016, 1017.</p>
			<p>CANUTE THE GREAT, 1017-1035.</p> <p>HAROLD, 1035-1040.</p> <p>HARDICANUTE, 1040-1042.</p>
		Saxon Line, Restored . .	<p>EDWARD THE CONFESSOR, 1042-1066.</p> <p>HAROLD II., 1066.</p>
			<p>WILLIAM THE CONQUEROR, 1066-1087.</p> <p>WILLIAM RUFUS, 1087-1100.</p> <p>HENRY I., 1100-1135.</p> <p>STEPHEN OF BLOIS, 1135-1154.</p>
		Plantagenets .	<p>HENRY II., 1154-1189.</p> <p>RICHARD I., 1189-1199.</p> <p>JOHN, 1199-1216.</p> <p>HENRY III., 1216-1272.</p> <p>EDWARD I., 1272-1307.</p> <p>EDWARD II., 1307-1327.</p> <p>EDWARD III., 1327-</p>

ANGLO-SAXON POETRY OF WAR AND RELIGION.

THE earliest monuments of English literature are "Beowulf," a pagan epic of six thousand lines whose origin is certainly as ancient as the

Saxon invasion of Britain, 449 A.D. Teutonic immigration, chiefly of the

three tribes—Angles, Saxons, and Jutes, continued to the close of the sixth century.

Name of the country changed to England—land of the Angles.

The speech took the name of Engle (English), now called Anglo-Saxon.

King Arthur and his Knights of the Round Table.

Arthur, king of Britain during the Teutonic invasions, the subject of minstrels and poets through successive ages, was celebrated by Sir Thomas Malory in his famous "Mort d'Arthur" and by Alfred Tennyson in the "Idylls of the King."

sixth century; and Cædmon's paraphrase of the Scriptures, a religious epic of the seventh century. The first is the oldest epic in any modern language, and celebrates the exploits of Beowulf, a Gothic prince supposed to have lived in the early part of the sixth century. Its scene of action is Zealand and the opposite Gothland, though an attempt has been made to locate it in England. "Beowulf" is the "Iliad" of the English people, portraying the manners and customs of their Saxon ancestors in the Teutonic fatherland, and in its vivid descriptions and narration resembles the old Greek masterpiece. Since the revival of Anglo-Saxon scholarship the interest in this poem has become intense, and numerous editions, versions, and essays of interpretation have appeared in England and Germany. As the earliest specimen extant of the English language in its primitive Anglo-Saxon form, it is of great philological value; and from the parallel texts here quoted some idea may be obtained of the wonderful transformation which the language underwent during its development into modern English:

"Hic dygel lond
warigeað wulf-hleoðu,
windige naessas,
frecne fen-gelád,
ðær fyrgen-stream,
under naessa genipu,
niþer gewiteð,
flóð under foldan.
Nis þæt feor heonon,
mil gemearces,
þæt se mere standeð,
ofer þáem hongiað
hrinde-bearwas."

"They that secret land
inhabit, the wolf's retreats,
windy nesses,
the dangerous fen-path,
where the mountain-stream,
under the nesses' mists,
downward flows,
the flood under the earth.
It is not far thence,
a mile's distance,
that the mere stands,
over which hang
barky groves."

Cædmon is, however, the first English writer whose name has come down to us. He was

an illiterate but devout rustic of Northumbria, the story of whose poetic inspiration is told by Bede, how a spirit appeared to him in a vision and said, "Cædmon, sing me some song." "I cannot sing," he replied. Then the spirit said, "But you must sing;" and bade him sing "the origin of created things." Thus tradition has it that Cædmon became a poet, and astonished those about him with his miraculous verses. His poem on the Scriptures was written about 670, at the monastery of Hild, in Yorkshire. It exerted a great influence over several centuries of succeeding writers, and is thought to have suggested to Milton the subject of his great epic. "Beowulf" and Cædmon's poem are the only pure Anglo-Saxon works in verse of any length. We have evidence that there were numerous minor Anglo-Saxon poets, but only fragments of their songs now exist. These are the "Battle Song of Brunanburh," 937; the "Song of the Fight at Maldon," 991; the "Battle of Finnesburg;" and the sacred verses of Cynewulf and a few unknown writers in the Vercelli book and the Exeter book. All of this poetry is of a warlike or religious nature, serious and solemn, and relieved by no lyrical gayety and melody: the national character would not permit it. In fact, Anglo-Saxon literature, both in its pure and corrupt state, after the Norman Conquest is of slight literary value: it is uninventive, alliterative, metaphorical, often grotesque and remote. Its chief interest is philological.

Introduction of Christianity by St. Augustine, 597.

Manufacture of glass, sixth century.

Union of the Saxon heptarchy by Egbert, 827.

Ravages of the Northmen, or Danes—pirates and sea-rovers from Norway.

CULMINATION OF ANGLO-SAXON PROSE UNDER KING ALFRED.

The reign of Alfred was the Golden Age of Anglo-Saxon literature. The king employed the peace secured by his conquests of

Reign of King Alfred, 871-901; cities and towns rebuilt; militia and

navy organized; Alfred's Code of Laws—origin of Trial by Jury(?)

University of Oxford founded (?); commerce and manufactures encouraged.

Danish Conquest, 1013.

Danish kings (1013-1042) were illiterate, and learned the Anglo-Saxon; but their pronunciation affected the spoken dialects rather than the written literary language.

Rebuilding of Westminster Abbey during the reign of Edward the Confessor.

the Danes in attempts to overcome the barbarism and ignorance of his subjects. Scholars from all parts of the world were welcomed to his court at Winchester; schools were established, where, he said, "Every free-born youth, who has the means, shall attend to his book till he can read English writing perfectly;" works on geography, history, philosophy, and religion were translated from Latin into the language of the people. He was himself a writer, and has merited the title of Father of English prose; for though the monk historian Bede (673-735) preceded him by over a century, his books were written in Latin, with the exception of his last, a translation of the Gospel of St. John, which is now lost. King Alfred's works were translations from Latin into Anglo-Saxon of Boethius's "Consolations Afforded by Philosophy," the "History of Orosius," Bede's "Ecclesiastical History," the only original source of knowledge regarding the earliest times in England, and the "Pastoral Rule," by Pope Gregory. His writings have been pronounced "the purest specimens of Anglo-Saxon prose." His example doubtless led to many literary attempts in the native tongue; but the ravages of the Danes after Alfred's death speedily put an end to whatever progress was made in this direction. The struggle for existence, rather than refinement, occupied the attention of men; and, save a few Homilies by Aelfric, no contributions to English literature were made till the peaceful reign of Edward the Confessor—attempts soon crushed by the Norman Conquest, which seemed for a time to have annihilated language and literature among the English people. One great result, however, of King Alfred's industry and influence continued to exist and to progress long

after the Conquest. This was the "Anglo-Saxon Chronicle"—the masterpiece of old English prose. It begins with the arrival of Julius Cæsar in Britain, 55 B.C., and extends to the year 1154, having been continued as a contemporary record from the time of Alfred, by whom it is said to have been suggested. "Putting aside the Hebrew annals, there is not anywhere known a series of early vernacular histories comparable to the 'Saxon Chronicles.'"

Norman Conquest.

William, Duke of Normandy, overcame Harold in the battle of Hastings, 1066.

DEVELOPMENT OF THE ENGLISH LANGUAGE.

The Norman Conquest formed a crisis in the career of the English nation. By it a new element was introduced, a *Romance* element, which wrought a transformation in her hitherto purely Teutonic character, language, and literature. This transformation, however, was not immediate: for nearly three hundred years the Teutonic and Romance elements, though undergoing a steady amalgamation, were distinct externally. The Norman king and aristocracy despised the Anglo-Saxons, and would have nothing to do with them; Norman French was the language of the Court, fashionable circles, and polite literature, and was alone taught in the schools; while Latin continued, as it had been before the Conquest, to be the language of the Church and theological writing. Thus, Anglo-Saxon became confined to the common people, and, shut out from society and learning, soon fell into disorganization. It resolved into dialects—the Northern, the Midland, and the Southern—each possessed of peculiar inflectional forms, and each represented by various literary attempts. At the same time French words were introduced, and from the lingual confusion which followed was gradually developed the lan-

The Normans were the most cultivated people of the Middle Ages. [See Bulwer-Lytton's "Harold, the Last of the Saxon Kings," and Tennyson's drama, "Harold."]]

Introduction of feudalism by the Normans.

Death of Thomas à Becket, 1170.

Exploits of Richard Cœur de Lion in the Crusades. [See Sir Walter Scott's novel, "The Talisman."]]

King John signs the Magna Charta at Runnymede, 1215.

First college founded at Cambridge, 1237.

Origin of the House of Commons, under Simon de Montfort, 1265.

Invention of gunpowder by Roger Bacon.

First English Parliament, 1295.

Commencement of the Hundred Years' War between England and France.

guage now called English. The works best illustrating the transition of the English language from its primitive Anglo-Saxon form are Layamon's "Chronicle of Brut" (1155-1200)—an almost purely Saxon production, but revealing foreign influence in the occasional use of Norman rhymes; the "Ormulum" (1200-1237), composed in regular metre, and in which alliteration is entirely abandoned; "Ancrenriwle" (1237), containing a large number of Latin and Norman words and Saxon compounds; and Robert of Gloucester's "Chronicle" (post 1297), especially stamped with foreign influence in the copious use of French words, and the changes in Saxon inflections, terminations, and orthography. Coincident with this development of the English language was the decline of the French. The higher classes were generally acquainting themselves with English; and at length, in the fourteenth century, in spite of schools and fashion, it asserted its supremacy as the national tongue. Soon after 1350 English was taught in the schools; in 1362 it was ordered to be used in courts of law, "because the French tongue is much unknown;" it was employed by bishops in their sermons; and at last, in the hands of Chaucer and Gower, it became classical and the language of literature. "The work of Chaucer marks the final settlement of the English tongue." Thus English, a language essentially Germanic, crept forth from Anglo-Saxon. Celtic, Latin, French, Danish, Greek, even a few Arabic and Persian elements, make up three-eighths of it; but five-eighths, and, above all, the grammar, its scientific basis, are *Saxon*.

CHARACTERISTICS OF THE CONTEMPORARY LITERATURES OF FRANCE, GERMANY, ITALY, AND SPAIN,

WITH HISTORICAL, SCIENTIFIC, AND ART NOTES.

I. France.—Merovingian Dynasty, A.D. 507-752. Carolingian Dynasty, 753-987: CHARLEMAGNE, 768-814. Capetian Dynasty: HUGH CAPET, 987-996; ROBERT, 996-1031; HENRY I., 1031-1060; PHILIP I., 1060-1108; LOUIS VI., 1108-1137; LOUIS VII., 1137-1180; PHILIP II., 1180-1223; LOUIS VIII., 1223-1226; ST. LOUIS IX., 1226-1270; PHILIP III., 1270-1285; PHILIP IV., 1285-1314; LOUIS X., 1314-1316; JOHN I., 1316; PHILIP V., 1316-1322; CHARLES IV., 1322-1328. House of Valois: PHILIP VI., 1328-1350.

Promotion of Intellectual Pursuits by Charlemagne.

—Charlemagne did for France what Alfred did for England. Like him he attempted to alleviate the misery and ignorance of his subjects. Scholars from Italy and England were invited to his court; from Scotland came Alcuin, one of the most learned men of his time, to whom is attributed by many the founding of the University of Paris. Seminaries of learning were established; copies of classical works were distributed among the convents to promote the education of the clergy. But there exists no literary monument of his reign; a collection of ballads and legends which he caused to be made was lost during the rule of his successor. The earliest extant literature of France dates from the eleventh century.

Poetry of the Troubadours and Trouvères.—The early French language was divided into two branches, which took their names from their respective modes of expressing the word *yes*. The dialect of Southern France, called *langue d'oc*, was characterized by its close resemblance to Latin; while in Northern France the *langue d'oïl* partook more of the Germanic nature. During the eleventh, twelfth, and thirteenth

Kingdom of the Franks founded, 507.

Defeat of the Saracens by the French, under Charles Martel, 732.

Charlemagne crowned Emperor of the West, at Rome, 800; presented with gifts from the Caliph Haroun-al-Raschid, celebrated in "The Arabian Nights."

Roland's defeat by the Saracens at Roncesvalles, and his death—an event on which is founded Ariosto's "Orlando Furioso."

Scholastic Philosophy.

Abelard, the scholastic divine, whose loves with Heloise are much celebrated in poetry. [See Pope's "Abelard and Heloise."]

Preaching of Peter the Hermit, 1095.

St. Bernard, 1091-1153.

Thomas Aquinas, 1227-1274.

Beginning of the Hundred Years' War—Battle of Crecy, 1346.

centuries the Troubadours of the South and the Trouvères of the North poured forth the gay and brilliant verses which constitute the beginnings of French literature. The former sang chiefly of love, and exhibit little imagination, emotion, or learning in their works; but the latter celebrated the heroic and chivalrous deeds of kings and knights, and display considerable epic power. Their songs chiefly centred about the names of Charlemagne, King Arthur, and Alexander. These were followed by poems of an allegorical and satirical nature, many of which were very popular, and are well known at the present day—"Roman de Renard" and "Roman de la Rose." The former is the story of Reynard the Fox, the "Reinecke Fuchs" of Germany; the latter is one of the most celebrated productions of the Middle Ages, and was translated into English by Chaucer. [See "Chaucer."]

Development of French Prose. Count de Joinville.

—Two kinds of prose composition appeared in France in the thirteenth century—the "Chronicle of the Conquest of Constantinople," and the "Life of St. Louis," written by the statesman Count de Joinville. But writings in genuine French date from the fourteenth century.

II. Germany.—Carlovingian Dynasty: CHARLEMAGNE, A.D. 800-814. LOUIS I., 814-840. LOTHAIRE I., 840-855. LOUIS II., 855-875. CHARLES II., 875-877. CHARLES LE GROS, 881-887. ARNULF, 887-899. LOUIS III., 899. LOUIS IV., 899-911. Saxon Dynasty: CONRAD I., 911-918. HENRY I., 918-936. OTHO THE GREAT, 936-973. OTHO II., 973-983. OTHO III., 983-1002. HENRY II., 1002-1024. House of Franconia: CONRAD II., 1024-1039. HENRY III., 1039-1056. HENRY IV., 1056-1106. HENRY V., 1106-1125. LOTHAIRE II., 1125-1138. House of Hohenstaufen: CONRAD III., 1138-1152. FREDERICK I., 1152-1190. HENRY VI., 1190-1198. PHILIP, 1198-1208. OTHO IV., 1208-1215. FREDERICK II., 1215-1247. WILLIAM OF HOLLAND, 1247-1250. CONRAD IV., 1250-1256. RICHARD OF CORNWALL, 1257-1273. Houses of Hapsburg, Luxemburg, etc.: RUDOLPH OF HAPSBURG, 1273-1291. ADOLPHUS OF NASSAU, 1292-1298. ALBERT OF AUSTRIA, 1298-1308. HENRY VII., 1308-1313. LOUIS IV., 1347. CHARLES IV., 1347-

Introduction of Christianity by Charlemagne.

Ancient Pagan Sagas and Ballads.—The earliest monument of German literature is the Gothic translation of the Bible, made by Ulfilas in the fourth

century. The Roman historian Tacitus, in his account of the German tribes in his "Germania," I., A.D., has described their war and festive songs; but the most ancient German poem which has come down to us is the "Song of Hildebrand," of the eighth century, and in the old Saxon dialect. Its story resembles that of the Persian "Sohrab and Rustum," which has been rendered into English by the Victorian poet Matthew Arnold. Charlemagne caused a collection to be made of the Teutonic sagas and ballads; but the iconoclastic spirit of his successor, the superstitious Louis the Pious, was fatal to every kind of literature not exclusively religious. Some of them, however, were handed down orally, and embodied in the "Niebelungenlied," and other epics of the Minnesänger, in the twelfth and thirteenth centuries.

Supremacy of Ecclesiastical Influence over Literature in the Ninth, Tenth, and Eleventh Centuries.—After the introduction of Christianity the heroic songs and lays were abandoned for a kind of religious poetry; and literature became so completely subjected to ecclesiastical influence, from the ninth to the eleventh centuries, that the period has been called the Monastic Age. In the ninth century several sacred poems were produced, which are now extant: the "Prayre of Weissenbrun;" "Muspilli," an alliterative poem on the Last Judgment; "Heiland," a versified account of the life of Christ, pronounced by Vilmar "the only really Christian epic" in literature; "Krist," a Gospel harmony, by Otfried, the earliest German poet whose name is known. A secular poem also is dated back to this period, "Ludwigslied," composed by a monk, and celebrating the victory of Louis III. over the Normans, A.D. 883. In the tenth century classic literature was introduced by the Italian and Greek queens of Otho I. and Otho II. Latin became the language of literature, and scarcely anything was produced in German for two hundred years.

Revival of the Western Empire, 962.

Encouragement of agriculture and industrial pursuits.

Singerkrieg, or War of the Minstrels—a poetical contest between two Minnesänger, at Wartburg Castle—the most famous literary event of the Middle Ages.

Cultivation of science by Albertus Magnus, 1205-1280, who delivered lectures at Cologne. The most celebrated of his disciples was Thomas Aquinas.

Swiss Revolution, under the leadership of William Tell, in 1307. [See Schiller's drama, "Wilhelm Tell."]

Introduction of the Mediaeval Gothic architecture from France.

Application of gunpowder to the art of war said to have originated with Berthold Schwartz, a German apothecary, about 1320.

Commencement of the Cologne Cathedral, 1248.

Introduction of Byzantine Art. Composition of the "Gesta Romanorum," about 1340.

Preaching of John Tauler of Strasburg, the father of German prose.

Epic, Lyric, and Didactic Poetry of the Minnesänger. "*Augustan Age of Old German Literature.*"—The Crusades did away with the ecclesiastical element in German poetry. Religious zeal among the people was supplanted by a military and national enthusiasm; and the poets of Germany, brought, by the international armies of the Holy Wars, into contact with the brilliant songs of the French Troubadours and Trouvères, were aroused to literary effort. These changes led to the poetical effusions of the Minnesänger. The "*Nibelungenlied*," the glory of old Germany, and one of the world's great epics, which German critics do not hesitate to compare even with Homer's "*Iliad*," was composed in the twelfth or thirteenth century. Its traditions are also found in the Scandinavian Sagas taken from the German, and many of them, particularly those relating to Siegfried, Brunhild, and Kriemhild, are familiar. The epic has been illustrated in the famous frescoes of the German painters Cornelius and Schnorr—those of the latter, in the Castle at Munich, being of great interest to travellers. Another celebrated production, of the same kind as the "*Nibelungenlied*," was the "*Heldenbuch*," a collection of popular epics and fables, of which the most prominent are the poem "*Gudrun*"—said by Schlegel to bear the same relation to the "*Nibelungenlied*" as the "*Odyssey*" to the "*Iliad*," and forming the foundation of William Morris's narrative, the *Lovers of Gudrun*, in the "*Earthly Paradise*"—"The Fourteen Adventures of Siegfried, the Dragon-slayer," which have been illustrated by Köhler, and the metrical legends of the three distinguished Minnesänger—Wolfram von Eschenbach (1200), whose masterpiece, "*Parzival*," treats of the Arthurian hero celebrated by Tennyson in his "*Idylls of the King*;" Hartmann von Aue (1170-1210), whose "*Erek*" and "*Der Arme Heinrich*" have furnished hints for Tennyson's "*Enid*" and Longfellow's "*Golden Legend*;" and Gottfried von Strasburg, the plot of whose unfinished

epic, "Tristan," may be compared with those of Matthew Arnold's "Tristram and Iseult," Tennyson's idyl, "The Last Tournament," and Swinburne's "Tristram and Iseult." The chief lyric poet of the Minnesänger was Walther von der Vogelweide (1165-1227). Among the didactic poetry of this period is classed "that unholy Bible of the world," "Reinecke Fuchs," which Carlyle styled the "World-book." Many of its terse lines are familiar through frequent quotation, as—

"His heart was faulty—not his head."

"If dunces are to go scot free,
Better there were no A, B, C!"

It is a most lashing satire on religion and royalty, and its influence has extended over all classes of society. It has been studied in universities; princesses, grave men, the learned and ignorant, have found pleasure in reading it. But with the fall of the house of Hohenstaufen, in the latter part of the thirteenth century, there was a decline in German poetry. The court ceased to cultivate the muse, and poetry fell into the hands of the lower classes. The new class of poets was called "Meistersänger;" but they did not flourish greatly till the close of the next century.

The nobility cease to cultivate literature. Their attention is taken up with military affairs.

Decline in German poetry.

Rise of the Meistersänger.

University of Prague founded, 1348.

III. **Italy.**—[Over one hundred Popes held sway over the Papal States during this age: the rest of Italy was divided into numerous individual sovereignties and states.]

Slow Progress of Early Italian Literature.—Latin was retained in use longer in Italy than in the other Romance countries; and when the colloquial language had become corrupted into numerous Italian dialects the classic language continued to be Latin. The pertinacity with which writers clung to Latin, the almost entire exclusion of the Italians from the Crusades, and the unsettled condition of their country, retarded the progress of literature. The first authentic specimen of the Italian language is a poem by Ciullo d'Alcamo (1172-1178). Frederick II. of

Bank of Venice founded, 1157.

Lombard League, 1167.

10,000 students at the University of Bologna.

Rise of the Italian republics—Venice, Florence, Genoa, and Pisa.

The Romanesque School of Art—its star being Cimabue of Florence (1240-1300), the father of modern painting. His most famous work is the Madonna, made for the church Santa Maria Novella.

The first dead body dissected, at Bologna, 1315.

The Early Tuscan School of Art, founded by Giotto (1276-1336), the pupil of Cimabue. His greatest followers were Orcagna and Spinello.

The Campanile, or Bell-tower, of Florence, erected, according to the design of Giotto, 1334.

Sicily (1194-1250) was a great patron of letters, and in his time flourished numerous minor poets: among these were Guido Guinicelli, whose poetry was highly esteemed by Dante; Guittone d'Arezzo, who developed the Italian sonnet to its present form; and St. Francis of Assisi, who produced the first blank verse in modern literature. Spinello (1268) wrote the first prose work of any length in the Italian language; and Brunetto Latini, Dante's teacher, made the first translations from the classics, and composed a long poem in French. Of all the poets preceding Dante, the most successful was Guido Cavalcanti—a man of proud and melancholy temperament. But the Italian language was as yet unstable and unshapen: the work of establishment was begun by Dante and continued by Petrarch and Boccaccio.

Culmination of Italian Literature in the Fourteenth Century. *Dante.*—Taking the Tuscan as a basis, Dante (1265-1321) drew freely from the other dialects, and thus constructed a classical Italian—henceforth the established language of literature in Italy. Exiled with the Guelphs from Florence, Dante devoted himself to literature. After producing several works in Latin, he turned to his native tongue, and wrote the "Divina Commedia"—the first poem of any length in the Italian language, and a work which ranks second only to Homer's "Iliad." It is divided into three parts: "Inferno" (Hell), the "Purgatorio" (Purgatory), and the "Paradiso" (Heaven). Among Dante's contemporaries may be mentioned Cino da Pistoia and Francesco da Barberino, two poets of some note; Dino Campagni (1323), the father of Italian history; Giovanni Villani (1348), author of an extended history of Florence. The work begun by Dante was continued by Petrarch and Boccaccio, whose literary careers belong rather to the latter part of the fourteenth century. These three are the grand triumvirate in Italian literature, and in their hands the Italian language was brought to the highest point of literary culture.

IV. **Spain.**—Kingdom of Navarre: GARCIA I., 885–905. SANCHE I., 905–924. GARCIA II., 924–970. SANCHE II., 970–1035. GARCIA III., 1035–1054. SANCHE III., 1054–1076. SANCHE IV., 1076–1094. PETER I., 1094–1104. ALFONSO I., 1104–1134. GARCIA IV., 1134–1150. SANCHE V., 1150–1194. SANCHE VI., 1194–1234. THEOBALD I., 1234–1253. HENRY I., 1270–1274. JOANNA I., 1274–1305. LOUIS HUTIN of France, 1305–1316. JOHN, 1316. PHILIP V. of France, 1316–1322. CHARLES I., the IV. of France, 1322–1328. JOANNA II., 1328–1349. CHARLES II., 1349–

Kingdom of Castile: FERDINAND I., 1035–1065. SANCHE II., 1065–1072. ALFONSO VI., 1072–1109. URRACA, 1109–1126. ALFONSO VII., 1126–1157. SANCHE III., 1157–1158. ALFONSO VIII., 1158–1188. ALFONSO IX., 1188–1214. HENRY I., 1214–1217. FERDINAND III., 1217–1252. ALFONSO X., 1252–1284. SANCHE IV., 1284–1295. FERDINAND IV., 1295–1312. ALFONSO XI., 1312–1350.

Kingdom of Aragon: RAMIREZ I., 1035–1065. SANCHE I., 1065–1094. PETER I., 1094–1104. ALFONSO I., 1104–1134. RAMIREZ II., 1134–1137. PETRONILLA and RAYMOND, 1137–1163. ALFONSO II., 1163–1196. PETER II., 1196–1213. JAMES I., 1213–1276. PETER III., 1276–1285. ALFONSO III., 1285–1291. JAMES II., 1291–1327. ALFONSO IV., 1327–1336. PETER IV., 1336–

At the beginning of the eighth century, as also at the present day, there were three principal dialects spoken in the Spanish peninsulas: the Castilian, the language of Central Spain—subsequently the language of the court and literature—whence is derived the modern Spanish; the Lemousin, spoken in Catalonia, Valencia, and the Balearic Isles; and the Gallego, whence sprung modern Portuguese. The long struggle with the Mohammedans (710–1491) prevented any great amount of literary culture; and the ballads celebrating the contests between the Christians and Saracens form the earliest and most striking feature of the national literature of Spain.

Production of the "Cid," the Great Spanish Epic.—The earliest writings in Spanish literature are of the thirteenth and fourteenth centuries, and are chiefly devoted to celebrating the deeds of the Cid, the national hero of Spain. The Cid, Don Rodrigo de Diaz del Bivar (1026–1099), was the commander of the Spanish armies in the wars with the Moors. Respecting the date of composition of the "Poem of the Cid" there has been endless research and dispute. It is generally looked upon as a production

Conquest of the Saracens, 712. [See Robert Southey's poem, "Roderick the Last of the Goths."]

Cordova, in Spain, the seat of literature and science, from the middle of the eighth to the middle of the tenth century.

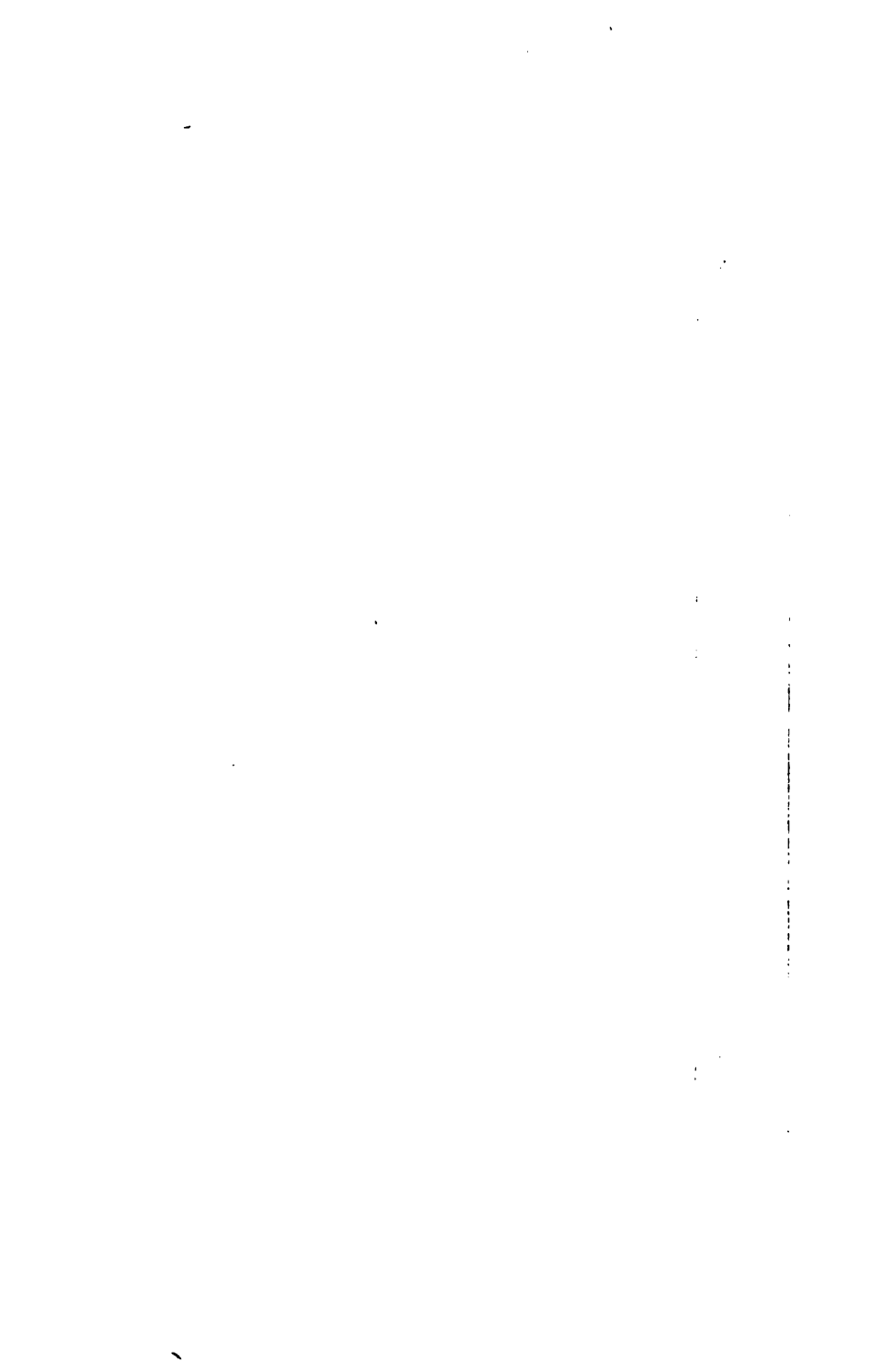
Rise and growth of Christian kingdoms—Navarre, Aragon, and Castile.

Struggles between the Christians and the Moors: until, in the latter part of the thirteenth century, nothing remained to the Moors but Grenada.

of the twelfth century, and is characterized by Homeric simplicity and unstudied verse. This is the earliest and longest of the Cid ballads; the rest are mostly of the fifteenth century. Two other works which treat of the Cid are traced back to these times: the "*Cronica General*," written by Alphonso III. of Castile; and the "*Chronica del Cid*," which forms the foundation of Robert Southey's English production bearing the same title.

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- | | |
|---|---|
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| Hueffu's " <i>Troubadours</i> ." | |



ANGLO-SAXON AGE.

A.D. 450-1350.

	<i>Civilians.</i>		<i>Authors.</i>
GREAT BRITAIN.	<p>Egbert. Ethelwolf. Ethelbald. Ethelbert. Ethelred. Alfred the Great. Edward I. Athelstan. Edmund I. Edred. Edwy. Edgar. Edward II. Ethelred II. Edmund II. Canute the Great. Harold I. Canute II.</p>	<p>Edward the Confessor. Harold II. William the Conqueror. William II. Henry I. Stephen. Henry II. Richard I. John. Henry III. Edward I. Edward II. Edward III. Simon de Montfort. Robert Bruce. Sir William Wallace. St. Anselm. Lanfranc.</p>	<p>Author of "Beowulf." Cædmon. Bede. Asser. Robert of Gloucester. Alcuin. Layamon. Orm.</p>
FRANCE.	<p>Merovingian Dynasty. Carlovingian Dynasty: Charlemagne. Hugh Capet. Robert II. Henry I. Philip I. Louis VI. Louis VII. Philip II.</p>	<p>Louis VIII. Louis IX. Philip III. Philip IV. Louis X. Philip V. Charles IV. Philip VI. Peter the Hermit. Peter Waldo.</p>	<p>Troubadours and Trouvères.</p>
GERMANY.	<p>Charlemagne. Louis I. Lothaire I. Louis II. Charles II. Charles III. Arnulf. Louis III. Louis IV. Conrad I. Henry I. Otho the Great. Otho II. Otho III. Henry II. Conrad II. Henry III.</p>	<p>Henry IV. Henry V. Lothaire II. Conrad III. Frederick I. Henry VI. Otho IV. Frederick II. William of Holland. Conrad IV. Richard of Cornwall. Rodolph of Hapsburg. Adolphus of Nassau. Albert of Austria. Henry VII. Louis IV.</p>	<p>Hartmann von Aue. Wolfram von Eschenbach. Minnesänger. Walther von der Vogelweide. Gottfried von Strasburg.</p>
ITALY.	<p>One hundred Popes. Leo III. Clement II. Gregory VII.</p>	<p>Innocent III. Clement IV. Clement V. Rienzi.</p>	<p>Dino Campagni. Giovanni Villani. Guittone d'Arezzo. Guido Cavalcanti. Dante. Cino da Pistoia. Francesco da Barberino. Brunetto Latini. Ciullo d'Alcamo. Spinello. Thomas Aquinas.</p>
SPAIN.	<p>Kings of Navarre, Castile, Aragon.</p>	<p>The Cid.</p>	<p>Ballad-singers.</p>

ANGLO-SAXON AGE.

A.D. 450-1350.

<i>Scientists and Philosophers.</i>		<i>Painters, Sculptors, etc.</i>	
Roger Bacon. Anselm. Lanfranc.	John of Salisbury. Duns Scotus.		GREAT BRITAIN.
William of Champeaux. Roscelin.	St. Bernard. Abelard.		FRANCE.
Albertus Magnus.	Eckhardt.		GERMANY.
Thomas Aquinas.		Arnolfi. Giunta of Pisa. Andrea Taffi. Duccio of Sienna. Cimabue. Giotto. Taddeo Gaddi. Orcaqua. Spinello. Simone Martini.	ITALY.
Lully.			SPAIN.

II.
AGE OF CHAUCER.

A.D. 1350-1400.

**BEGINNING OF ENGLISH THOUGHT AS EXPRESSED IN
"PIERS THE PLOWMAN" AND IN WYCLIFFE'S WORKS.**

**ESTABLISHMENT OF ENGLISH AS A CLASSICAL LANGUAGE
BY CHAUCER AND GOWER.**

CHARACTERISTICS OF THE AGE OF CHAUCER,

WITH HISTORICAL, SCIENTIFIC, AND ART NOTES.

A.D. 1350-1400.

English Sovereigns (Plantagenets) { EDWARD III., -1377.
RICHARD II., 1377-1399.
HENRY IV., 1399-

BEGINNING OF ENGLISH THOUGHT AS EXPRESSED IN "PIERS THE PLOWMAN" AND IN WYCLIFFE'S WORKS.

ABOUT the middle of the fourteenth century Englishmen began to think. Heavy taxation, incurred by the Hundred Years' War, terrible pestilences, and theological disputes turned men's attention to social and religious questions, and aroused in them that antipathy for all secular and ecclesiastical oppression which has distinguished the English nation in modern history. The universities were thronged with students; attentive audiences listened to the preaching of Wycliffe, whose followers, it has been estimated, included one-third of the population; doctrines and dogmas were disputed; a democratic element arose among the people; and the reign of Richard II. was a turning-point between arbitrary power and constitutional liberty. These agitations soon found a voice in literature; and in the remarkable poem of "Piers the Plowman" and the works of Wycliffe the people's thoughts were expressed and expanded in the people's language.

Continuation
of the Hundred
Years' War
with France
(1377-1453).

Chivalry at its
height.

Rise of Eng-
lish commerce.

Cloth manu-
factured from
wool.

Promulgation
of the decree
that the laws
should be ad-
ministered in
English instead
of French,
1362.

"*Piers the Plowman.*"—The great social and

Four pestilences, known as the Black Death, swept from Asia over Greece, Italy, France, and England.

Introduction of French fashions after the capture of King John of France.

Insurrection of Wat Tyler, 1381.

Political struggles between the Dukes of Lancaster, York, and Gloucester. Chaucer belonged to the Lancastrian party.

religious movement of the fourteenth century revived the poetical genius of England, which had been, for the most part, dormant since the Norman Conquest, and led to the first expansion in English literature. The earliest manifestation of this awakening was given in the "Vision of Piers the Plowman," the first original English poem of any length whose argument is not founded directly on the Scriptures. It is an allegorical poem of about fifteen thousand verses, and appeared in its earliest form about 1362. Satirizing the social and religious abuses of the time, it acquired great popularity among the lower classes and among those desiring Church reform. The rude followers of Wat Tyler read it eagerly, and its Protestant principles exerted almost as great an influence as the preaching of Wycliffe. Composed in a rude English dialect, and in the Saxon alliterative versification, the "Vision" affords a specimen of English poetry just as it passed into the hands of Chaucer and Gower. In the closing years of the fourteenth century two poems in imitation of the "Vision," entitled the "Crede of Piers the Plowman" and the "Compleynte of Piers the Plowman," by an unknown author, appeared.

John Wycliffe (1324-1384).—While the "Vision" reflected the English thought of the common people in the fourteenth century, Wycliffe represented its highest intellectual power. He was the first theological disputant of England; the earliest reformer—the "Morning-star of the Reformation." Wycliffe was educated at Oxford, where his great talents procured for him the mastership of Baliol College. In 1376 he began to preach against the corruptions of the times, and from that period to his death his life

was a continued struggle for social and religious reform. Though several times arraigned before ecclesiastical councils to answer charges made against him, he was exempt from persecution—probably on account of the secret protection of John of Gaunt—and ended his life quietly in his parsonage at Lutterworth. His sermons and pamphlets awakened a new line of thought; but it was by his translation of the Bible (1380)—the first ever effected by one person, and, except Sir John Mandeville's book of travels (1356), the first English prose work since the Conquest—that he accomplished the greatest good for his country. By it the English were provided with a literature of the highest style, their language became more fixed, and the fountain-head of all religious truth and doctrine was rendered accessible to all classes. Marsh justly styles it “the *liber vere aureus*, the golden book, of Old English philology.’

Coal becomes an article of trade between Newcastle and London, 1382.

Sumptuary laws enacted against the extravagance of food and dress.

Rise of the House of Commons.

ESTABLISHMENT OF ENGLISH AS A CLASSICAL LANGUAGE BY CHAUCER AND GOWER.

While the “Vision” and the polemical writings of Wycliffe were being read all over England there appeared two writers whose works were in a great measure the complement of the former—portraying the cheerful, festive life of the wealthy and courtly classes, rather than that of the oppressed and hard-working peasants; furnishing recreation and amusement for the refined and cultivated, rather than sympathy and enlightenment to the down-trodden and ignorant. These writers were Geoffrey Chaucer and John Gower. Both were of the higher ranks of society. Both employed English in their works—the former exclusively, the latter partially: English, not rude and provincial, like that of

Froissart in England, as an *attaché* to the Court of Queen Philippa.

Translation into English prose of Higden's “*Polychronicon*,” by John of Trevisa, 1387.

In 1399 the law was enacted that no tax should be voted without the consent of the House of Commons.

Langland and Wycliffe, but as spoken by the learned and fashionable. They made English *classical*, and by the high excellence of their works established it as henceforth the language of literature. Chaucer was the great genius of his age—the first great English poet, and hence is subjected to special and full treatment.

John Gower (d. 1408).—Gower was a man of wealth, learning, and retirement. The first two of his chief poems, "*Speculum Meditantis*" and "*Vox Clamantis*," were composed in French and Latin, respectively. But the third, "*Confessio Amantis*" (1385–1392), written at the request of Richard II., was in English. "Book some new thing," said the king to him one day while sailing on the Thames, "in the way you are used, into which book I myself may often look." Though possessed of little literary merit, Gower's works were popular with the learned till the time of Shakespeare. His diction is more refined and accurate than that of Chaucer, and is copiously tinged with French.

Deposition of Richard II. by Parliament. Henry of Lancaster becomes King. Richard privately assassinated soon after.

CHARACTERISTICS OF THE CONTEMPORARY LITERATURES OF FRANCE, GERMANY, ITALY, AND SPAIN,

WITH HISTORICAL, SCIENTIFIC, AND ART NOTES.

I. **France.**—House of Valois: JOHN II., 1350-1364. CHARLES V., 1364-1380. CHARLES VI., 1380-

The "Chronicles" of Froissart.—Froissart's "Chronicles" are a brilliant, historical picture of the battles, military achievements, feats of horsemanship, royal pageants, tournaments, banquets, social customs, and costly attire—in short, of everything that constituted the life of the nobility in the fourteenth century. Froissart was an eye-witness of the court proceedings of his own country; he is said to have met Chaucer and Boccaccio at Milan; visited England as an attaché to the court of Queen Philippa; and travelled again and again through France and Flanders. His work reaches to the year 1400, and treats of nearly every European nation; it is the most faithful account extant of the political events of the Middle Ages. Hallam pronounces him the "Livy of France."

Continuation of the Hundred Years' War with England.

Cards invented to amuse the mad king, Charles VI.

II. **Germany.**—Houses of Hapsburg, Luxemburg, etc.: CHARLES IV., -1378. WENCESLAUS, 1378-1400.

Rise of the Meistersänger.—During the fourteenth and fifteenth centuries the poetry of Germany was to be found in the homes of burghers and workshops of artisans rather than at court. The gay and chivalrous lyrics of the Minnesänger were succeeded by the homely, didactic strains of the Meistersänger. With them poetry became a trade: guilds, societies, and schools were formed. These schools possessed laws and charters; their constitution furnished a *tabulatur*, according to which all songs must be written; curious names were given to their verse—the

College of medicine established at Paris, 1364.

Establishment of the first French theatre at Paris.

The first complete translation of the Bible into German made by Matthias of Beheim, 1373.

flowery-paradise measure, the frog measure, the much-too-short-sunset measure, etc.; prizes were awarded to those who fulfilled all the laws of the *tabulatur*. The various schools held weekly meetings, and on Sunday afternoons met to recite their productions. They existed for five hundred years—the first one having been founded at Mayence, in the thirteenth century, and the last one (the famous school of Nuremberg) being closed in 1770. But it was not till the next century that the poetry of the Meister-sänger reached its highest mark.

III. Italy.—INNOCENT VI., 1352–1362. URBAN V., 1362–1370. GREGORY XI., 1370–1378. URBAN VI., 1378–1389. BONIFACE IX., 1389–1404.

Establishment of the universities of Vienna, 1365; Heidelberg, 1386; Cologne, 1385; and Erfurt, 1390.

A mill for the manufacture of linen paper built at Nuremberg, 1390.

Rise of Flemish painting.

Refinement of the Language and Restoration of Letters due to Petrarch and Boccaccio.—While Dante may be said to have created classical Italian, Petrarch gave to it stability, purity, and elegance. *Petrarch* (1304–1374) passed his youth at Avignon, in France, where his father—a personal friend of Dante, and, like him, exiled from Florence—had settled. He was brought up to the law, and studied at Montpellier and Bologna; but, having little relish for that profession, took holy orders after the death of his parents. Handsome and affable, he was the favorite of the papal court at Avignon, and the idol of society. In 1327 he first met Laura de Sade, in the Church of St. Claire, at Avignon. She was the wife of a wealthy patrician, and distinguished for grace and beauty. His hopeless passion for her gave shape and color to the remainder of his life. In the effort to overcome this great disappointment he travelled, and resided in various cities. Milan, Rome, Padua, and Venice were temporary abodes, but his favorite retreat was at Vacluse, near Avignon, which he called his transalpine Parnassus. Petrarch took an active part in the political affairs of his time, was caressed by popes and princes, and crowned at Rome with the poet's laurel—an honor which the Roman

Senate had not conferred for thirteen hundred years. His literary reputation in his own day rested chiefly on his Latin works; but he is now known by his Italian productions, consisting of sonnets, canzoni, and triumphs. Petrarch did not invent the sonnet; but he polished it, and made it the fashion of his own and the two succeeding ages all over Europe. His three hundred sonnets commemorating his love for Laura secured for him a European reputation. Poets of all countries affected a romantic devotion to one mistress, and love ruled poetry everywhere. The English poets, Earl of Surrey, Sir Thomas Wyatt, Sir Philip Sidney, and Edmund Spenser—in his “Amoretti”—are of the Petrarchean school. Petrarch was the friend and—in the work of reviving the classics—the coworker of Boccaccio (1313–1375), whose great production, the “Decameron”—a collection of one hundred tales—has had an almost unequalled influence on literature. Chaucer, Shakespeare, and Dryden have made use of it in their works, and frequent allusions to it are found in the writings of Byron and other English writers. The “Decameron” is the model of Italian prose; its eloquence of style, skilful expression, and spirited narrative have never been surpassed in Italian literature. The earliest efforts towards the revival of classical learning in Italy—and in all Europe—were made by Petrarch and Boccaccio. The former aroused the zeal of his countrymen for the history, literature, and antiquities of Rome, and diligently sought for ancient manuscripts in the various monasteries; the latter turned their attention to the study of Greek, and made many copies of the ancient manuscripts. Through their combined influence a professorship of Greek was obtained in the University of Florence, and Boccaccio was one of the first students. Hence “the fourteenth century,” says Hallam, “left Italy in the possession of the writings of three great masters, of a language formed and polished by them, and of a strong relish for classical learning.”

Rise of the Medici, 1351.

Cola di Rienzi, whom Petrarch befriended, and whom Bulwer made the hero of his novel, “Rienzi,” was put to death, 1354.

Library of St. Mark, at Venice, founded by Petrarch.

Supposed visit of Chaucer to Petrarch, at Padua, 1373.

Froissart visits Italy.

Ten universities founded in Italy during the fourteenth century.

“Il Novellino,” the first regular work of fiction in modern literature, was succeeded

IV. **Spain.**—Kingdom of Navarre: CHARLES II., -1387. CHARLES III., 1387— Kingdom of Castile: PETER THE CRUEL, 1350-1369. HENRY II., 1369-1379. JOHN I., 1379-1390. HENRY III., 1390— Kingdom of Aragon: PETER IV., -1387. JOHN I., 1387-1395. MARTIN, 1395—

by Boccaccio's
"Decameron,"
Sacchetti's
"Novelle,"
and Ser Gio-
vanni's "Il
Pecorone."

Rise of the Ballads.—It is probable that very few of the ballads which form so large a part of early Spanish literature were written before the fifteenth century. Sanchez has referred several fragments to the fourteenth century, and there seems to have been one written by Don Juan Manuel before 1364.

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AGE OF CHAUCER.

A.D. 1350-1400.

	<i>Civilians.</i>	<i>Authors.</i>	<i>Scientists and Philosophers.</i>	<i>Painters, Sculptors, etc.</i>
GREAT BRITAIN.	Edward III. Richard II. The Black Prince. Wat Tyler.	Geoffrey Chaucer. John Wycliffe. John Gower. Sir John Mandeville. William Langlande.	William of Occam.	
FRANCE.	John II. Charles V. Charles VI.	Jean Froissart.		
GERMANY.	Charles IV. Wenceslaus.	The Meistersänger.		Hubrecht van Eyck.
ITALY.	Clement VI. Innocent VI. Urban V. Gregory XI. Urban VI. Boniface IX. Rienzi.	Petrarch. Boccaccio. Franco Sacchetti.		Ghiberti. Brunelleschi. Taddeo Gaddi.
SPAIN.	Charles II., Charles III., of Navarre. Peter, Henry II., John I., Henry III., of Castile. Peter IV., John I., Martin, of Ara- gon.	The Ballad-singers.		



GEOFFREY CHAUCER.



GEOFFREY CHAUCER

(1328 OR 1340-1400).

PORTRAITS OF CHAUCER.

OCCLEVE, the friend and disciple of Chaucer, made, or caused to be made, several portraits of him, of which two remain. On these are founded the many likenesses now in circulation. In one of the original portraits the poet appears on horseback, and is represented as short of stature, according to the description of himself given in "The Canterbury Tales." The other was drawn by Occleve, on the margin of one of his own works, and is described by Ward: "In this portrait, in which the experienced eye of Sir Harris Nicolas sees 'incomparably the best portrait of Chaucer yet discovered,' he appears as an elderly rather than aged man, clad in dark gown and hood—the latter of the fashion so familiar to us from this very picture, and from the well-known one of Chaucer's last patron, King Henry IV. His attitude in this likeness is that of a quiet talker, with downcast eyes, but sufficiently erect bearing of body. One arm is extended, and seems to be gently pointing some observation which has just issued from the poet's lips. The other holds a rosary, which may be significant of the piety attributed to Chaucer by Occleve, or may be a mere ordinary accompaniment of conversation, as it is in parts of Greece to the present day. The features are mild, but expressive, with just a suspicion—certainly no more—of saturnine or sarcastic humor. The lips are full, and the nose is what is called good by the learned in such matters." By the side of the miniature Occleve wrote the following lines:

"All thogh his lyfe be queynt, the ressemblaunce
 Of him hath in me so fressh lyflynesse
 That to putte othir men in remembraunce
 Of his persone I have heere his lyknesse
 Do make, to this end in sothfastnesse,
 That thei that have of him lest thought and mynde
 By this peynture may ageyn him fynde."

Of Chaucer's portrait James Russell Lowell says: "It is, I think, more engaging than that of any other poet. The downcast eyes, half sly, half meditative, the sensuous mouth, the broad brow drooping with weight of thought, and yet with an inexpugnable youth shining out of it as from the morning forehead of a boy, are all noticeable, and not less so their harmony of placid tenderness. We are struck, too, with the smoothness of the face, as of one who thought easily, whose phrase followed naturally, and who had never puckered his brow over an unmanageable verse."

PERSONAL APPEARANCE.

Chaucer has given an interesting description of himself in the Prologue to "The Rhyme of Sir Thopas:"

"Til that our Hoste . . . looked upon me,
 And saide thus: 'What man art thou?' quod he.
 'Thou lokest as thou woldest finde an hare,
 For ever on the ground I see thee stare.
 Approche nere, and loke up merily.
 Now ware you, Sires, and let this man have place.
 He in the waste is shapen as wel as I:
 This were a popet in an arme to embrace
 For any woman, smal and faire of face,
 He semeth elvish by his contenance,
 For unto no wight doth he daliance.
 . . . we shullen here
 Som deintee thing, me thinketh by thy chere.'"

Urry's Portraiture.—Chaucer was of a middle stature, the latter part of his life inclinable to be fat and corpulent, as appears by the Host's bantering him in the journey to Canterbury, and comparing shapes with him. His face was fleshy, his features just and regular, his complex-

ion fair and somewhat pale, his hair of a dusky yellow, short and thin; the hair of his beard in two forked tufts, of a wheat color; his forehead broad and smooth; his eyes inclining usually to the ground, which is intimated by the Host's words; his whole face full of liveliness, a calm, easy sweetness, and a studious, venerable aspect.

COMMENTS.

Maister Chaucer,—the lode-sterre of our language.

JOHN LYDGATE.

O mayster dere and fadir reverent,

My mayster Chaucer, floure of eloquence.—OCCLEVE.

Superlative as poetis laureate,

In moralitee and eloquence ornate.

JAMES I. OF SCOTLAND (of Chaucer and Gower).

In all his works he excelleth, in mine opinion, all other writers in our English, for he writeth in void words, but all his matter is full of high and quick sentence, to whom ought to be given laud and praise for his noble making and writing.—WILLIAM CAXTON.

Chaucer, admired of all, the story gives;
There constant to eternity it lives!

For, to say truth, it were an endless thing,
And too ambitious, to aspire to him,
Weak as we are, and almost breathless swim
In this deep water. Do but you hold out
Your helping hands, and we will tack about
And something do to save us; you shall hear
Scenes, though below his art, may yet appear
Worth two hours' travel. To his bones sweet sleep!
Content to you.—*Prologue of the "Two Noble Kinsmen."*

[This play, founded on "The Knight's Tale," was in great part written by Fletcher, but it is probable that Shakespeare had some part in its composition.]

I know not whether to marvel more, either that he in that misty time could see so clearly, or that we, in this clear age, walk so stumblingly after him.—SIR PHILIP SIDNEY.

Dan Chaucer, Well of English undefil'd,
On Fame's eternal beadroll worthy to be fil'd.

That old Dan Geoffrey (in whose gentle sprite
The pure well-head of poesy did dwell).

EDMUND SPENSER: *Faery Queen*, bk. iv., c. ii., and bk. viii., c. vii.

The noble Chaucer.—MICHAEL DRAYTON.

As he is the father of English poetry, so I hold him in the same degree of veneration as the Grecians held Homer or the Romans Virgil; he is a perpetual fountain of good-sense, learned in all sciences, and therefore speaks properly on all subjects.—JOHN DRYDEN.

Chaucer followed Nature everywhere, but was never so bold as to go beyond her.—Ibid.

Chaucer his sense can only boast,
The glory of his numbers lost!
Years have defac'd his matchless strain,
And yet he did not sing in vain.—EDMUND WALLER.

The first of our versifiers who wrote poetically.—DR. JOHNSON.

Him who first with harmony inform'd
The language of our fathers.—MARK AKENSIDE.

They who look into Chaucer . . . will find his comic vein, like that of Shakespeare, to be only like one of mercury imperceptibly mingled with a mine of gold.—JOSEPH WARTON.

The affecting parts of Chaucer are almost always expressed in language pure and universally intelligible even to this day.—WILLIAM WORDSWORTH.

I take increasing delight in Chaucer. . . . How exquisitely tender he is, yet how perfectly free he is from the least touch of sickly melancholy or morbid drooping.—SAMUEL TAYLOR COLERIDGE.

Chaucer was the most literal of poets, as Richardson was of prose-writers.—HAZLITT.

But our greatest poet of the Middle Ages, beyond comparison, was Geoffrey Chaucer; and I do not know that any other country, except Italy, produced one of equal variety in invention.—HENRY HALLAM.

Chaucer, notwithstanding the praises bestowed on him, I think obscene and contemptible; he owes his celebrity merely to his

antiquity, which he does not deserve so well as Pierce Plowman or Thomas of Ercildoune.—LORD BYRON.

For a hundred beautiful pictures of genuine English existence and English character, for a world of persons and things that have snatched us from the present to their society, for a host of wise and experience-fraught maxims, for many a tear shed and emotion revived, and laugh of merriment, for many a happy hour and bright remembrance, we thank thee, Dan Chaucer, and just thanks shalt thou receive a thousand years hence.—WILLIAM HOWITT.

Indeed I *do* admire Chaucer, or rather love him. In my opinion, he is fairly worth a score or two of Spensers. He had a knowledge of human nature, and not of doll-making and *fantocini* dressing.—WALTER SAVAGE LANDOR.

He is simply our greatest story-teller in verse.—MRS. HAWES.

Chaucer and Shakespeare have much in common. However diverse the form of their greatest works, yet in spirit there is a remarkable likeness and sympathy. Their geniuses differ rather in degree than in kind. Chaucer is in many respects a lesser Shakespeare.—*The Quarterly Review*.

And Chaucer with his infantine
Familiar clasp of things divine.

ELIZABETH BARRETT BROWNING.

There is no touch of cynicism in all he wrote.—J. R. LOWELL.

Chaucer is an historical poet; and he is as superior to the ordinary historian as a troop of soldiers is to a regiment of wax-works. A student will do well to supplement history with Chaucer.—*Author of "The Gentle Life."*

The work of Chaucer marks the final settlement of the English tongue.—JOHN RICHARD GREEN.

The Homer of English poetry.—R. H. HORNE

"The Legend of Good Women," long ago
Sung by the morning-star of song, who made
His music heard below;
Dan Chaucer, the first warbler, whose sweet breath
Preluded those melodious bursts that fill
The spacious times of great Elizabeth
With sounds that echo still.

ALFRED TENNYSON: *A Dream of Fair Women*.

TOPICAL STUDY OF CHAUCER'S LIFE.

Birth and Parentage.—The circumstances of Chaucer's birth are unknown. In the "Testament of Love" he calls himself a Londoner, and elsewhere speaks of London as his birthplace. The date of his birth is uncertain. Formerly, the year 1328 was (as it is now here and there) the accepted date; but Chaucerian scholars of the present day have come to the conclusion that he was born about 1340, or some time between that year and 1345. Nor have we any memorial of his parents. His father is supposed to have been a vintner, and a man of wealth; and the subsequent career of Chaucer seems to indicate that he belonged to the higher class of English society.

Education.—Nothing is known respecting Chaucer's education. There is no proof that he was ever a student at either of the English universities. The "Court of Love," in which the poet speaks of himself under the name and character of "Philogenet—of Cambridge Clerk," cannot be accepted as Chaucerian. No record exists of Chaucer's life up to the year 1357; but during the two succeeding years he served as page to the wife of the Duke of Clarence, and in 1359 took part in King Edward III.'s invasion of France.

Marriage.—Chaucer married Philippa Roet, one of the queen's maids of honor, and sister of the, future wife of John of Gaunt, Duke of Lancaster. The time of his marriage is uncertain; but it probably took place soon after his return from France, in 1360.

Official Career.—Chaucer was closely connected with the court throughout most of his career. In 1367 he was one of the "valets of the king's chamber;" and after the appearance of his first poems (in 1368 and 1369) he enjoyed the patronage of John of Gaunt, who was doubtless influential in securing for him the various lucrative and important positions which he subsequently held. Besides his appointments to the Comptrollership of the Customs in 1374, of the Petty Customs in 1382, and to Parliament as the representative for Kent in 1386, Chaucer was employed

in seven diplomatic missions, three of which (in 1372, 1374, and 1378) carried him to Italy, where he visited the brilliant courts at Genoa, Milan, and Florence, and came in contact with the more refined and elegant productions of the Italian poets. But being allied by political and religious sympathy, as well as by marriage, with the Duke of Lancaster, Chaucer, on the fall of the Lancastrian party, was dismissed from office in 1386, and to escape his troubles, which had been augmented by the death of his wife in 1387, he fled to the Continent. His reverses were, however, of brief duration; and under Richard II., who seized the reins of government in 1389, the Lancastrian party were restored to favor, and Chaucer was appointed Clerk of the Royal Works—an office which he resigned at the expiration of two years, and retired into private life.

Last Years and Death.—The poet probably devoted the last years of his life to the continuation and revision of "The Canterbury Tales." He died in 1400, and was buried in Westminster Abbey. About 1555 Mr. Nicholas Brigham, a student at Oxford, erected at his own expense the present tomb.

Descendants.—Chaucer had two sons, Thomas and Lewis. The latter died young, but the former figured prominently for many years at court, and left an only child, Alice Chaucer, who was married to the Duke of Suffolk, beheaded in 1450. Her grandson, the Earl of Lincoln, was declared by Richard III. to be the rightful heir to the throne, in case the Prince of Wales should die without issue; but the death of the earl himself took place in 1487, and the family is now believed to be extinct.

CHAUCER'S HOMES.

Of Chaucer's birthplace, further than that it was in London, as he himself tells us in the "Testament of Love," nothing is known. . . . Where, during his abode in London, he took up his residence we have no knowledge. During the troubles of the court, and during his own, he is said to have retreated to his favorite *Woodstock*. This house

he had engaged originally, because the court was then much at Woodstock, and he was obliged to be in constant attendance on the king. It became his favorite abode. It was a square stone house, near the Park gate, and long retained the name of Chaucer's House. Many of the rural descriptions in his works have been traced to this favorite scene of his walks and studies. Every trace of it has long been swept away. It is generally supposed to be at Woodstock that he wrote his "Canterbury Tales," where he also is said to have written his "Treatise on the Astrolabe," for the use of his son Lewis. . . . The other residence which has acquired fame from connection with Chaucer is *Donnington Castle*, in Berkshire. Tyrwhitt doubts whether it ever really belonged to him. Notwithstanding all this cloud of uncertainty, the belief will always prevail that Donnington was the residence of Chaucer. Evelyn tells us that there was an oak in the park which tradition asserted to have been planted by Chaucer, and which was still called Chaucer's Oak. As his house at Woodstock is gone, so his castle here is a mere ruin. . . . The remains now consist of the east entrance, with its two round towers, and a small part of the east wall. The gateway is in good preservation, and the place for the portcullis may still be seen. A staircase winds up the south tower to the summit of the castle, which commands a beautiful view of the Hampshire hills and the intermediate country.—HOWITT'S *Homes and Haunts of the British Poets*.

FRIENDS.

Ralph Strode.—The *philosophical Strode*, to whom, jointly with Gower, Chaucer dedicated his poem "Troilus and Cresseide," was probably Ralph Strode, of Merton College, Oxford, whom research has discovered to have been an illustrious scholar and traveller, as well as a poet, theologian, and philosopher.

John Gower.—A close friendship united these two poets during the greater part of their lives. They praised each other in their writings. Gower complimented Chaucer in

the first edition of the "Confessio Amantis," and Chaucer inscribed to him his "Troilus and Cresseide." [See "Characteristics of the Age of Chaucer."]

Henry Scogan.—The person to whom Chaucer addressed his lines entitled "Envoy to Scogan" was, according to tradition, a graduate of Oxford, a Master of Arts, and jester to King Henry IV. Shakespeare, in the second part of "Henry IV.," act 3, speaks of Scogan as a mere buffoon, but Ben Jonson has given a more dignified account of him :

Mere-fool. Skogan ? what was he ?

Johphiel. O, a fine gentleman and master of arts
Of Henry the fourth's time, that made disguises
For the king's sons, and writ in ballad-royal
Daintily well.

Mere-fool. But wrote he like a gentleman ?

Johphiel. In rhyme, fine tinkling rhyme and flowand verse,
With now and then some sense ; and he was paid for 't,
Regarded and rewarded ; which few poets
Are now-a-days.—*Masque of the Fortunate Isles.*

John Lydgate.—Though still a young man at the time of Chaucer's death, Lydgate had doubtless acquired some reputation as a poet. He professed himself a disciple of Chaucer, whose influence is perceptible throughout his works. [See "Characteristics of the Dark Age."]

Occleve.—This disciple and admirer of Chaucer, whose pencil has furnished us with the best authentic likeness of the great poet, has also gained for himself a secure place in the annals of English literature, by the pathetic lament in which he bewails his master's death :

"But wel away ! so is mine hertè wo
That the honor of English tongue is dede,
Of which I wont was have counsel and réde !

"O mayster dere and fadir reverent,
My mayster Chaucer, floure of eloquence,
Mirroure of fructuous endement,
O universal fadir in sciënce,
Alas that thou thine excellent prudence
In thy bed mortel mighteste not bequethe !
What eyled Death ? Alas ! why would he sle the ?"

Petrarch.—The question whether Chaucer visited Petrarch, the most distinguished poet of his age, during any of his diplomatic missions to Italy will ever remain a point of query and dispute. There are no historical facts to elucidate the matter; but from the probabilities of the case, and from certain passages in the poet's works, most critics are inclined to believe that such a meeting occurred, and that Chaucer speaks in his own person when he makes the Clerk of Oxford say of the tale which he is about to narrate :

"The which that I
Lerned at Padowe of a worthy clerk,
As preved by his wordes and his werk.
He is now ded, and nailed in his cheste,
I pray to God so yeve his soule reste.
Fraunceis Petrark, the laureat poete,
Highte this clerk, whos rethorike swete
Enlumined all Itaille of poetrie, . . .
But forth to tellen of this worthy man,
That taughte me this tale, as I began."

Prologue to The Clerkes Tale.

[For Petrarch, see "Age of Chaucer: Characteristics of Contemporary Literatures—*Italy*."]]

Froissart.—Tradition asserts that Chaucer met the famous French chronicler at Milan; but there is no reference made to such an interview in his works. [For Froissart, see "Age of Chaucer: Characteristics of Contemporary Literatures—*France*."]]

URRY'S CHARACTERIZATION OF CHAUCER, FOUNDED ON AUTOBIOGRAPHICAL ALLUSIONS IN HIS POEMS.

[See "Canterbury Tales:" Prologue to The Rhyme of Sir Thopas, lines 6, 7; Prologue to The Man of Lawes Tale, lines 47-88; House of Fame, book ii., lines 106-152; Prologue to The Legend of Good Women, lines 29-207; Court of Love, stanzas 1, 2; Goodly Ballad of Chaucer, stanza 7; The Cuckoo and the Nightingale, stanzas 8-18; The Parliament of Fowles, stanzas 1-4.]]

As to Chaucer's temper, he had a mixture of the gay, the modest, and the grave. The sprightliness of his humor was more distinguished by his writings than by his

appearance; which gave occasion to Margaret, Countess of Pembroke, often to rally him upon his silent modesty in company, telling him that his absence was more agreeable to her than his conversation, since the first was productive of agreeable pieces of wit in his writings, but the latter was filled with a modest deference and a too distant respect. We see nothing merry or jocose in his behavior with his pilgrims, but a silent attention to their mirth, rather than any mixture of his own. When disengaged from public affairs, his time was entirely spent in study and reading; so agreeable to him was this exercise, that he says he preferred it to all other sports and diversions. He lived within himself, neither desirous to hear nor busy to concern himself with the affairs of his neighbors. His course of living was temperate and regular; he went to rest with the sun, and rose before it; and by that means enjoyed the pleasures of the better part of the day, his morning walk and fresh contemplations. This gave him the advantage of describing the morning in so lively a manner as he does everywhere in his works. The springing sun glows warm in his lines, and the fragrant air blows cool in his descriptions; we smell the sweets of the bloomy haws, and hear the music of the feathered choir, whenever we take a forest walk with him. The hour of the day is not easier to be discovered from the reflection of the sun in Titian's paintings than in Chaucer's morning landscapes. . . . His reading was deep and extensive, his judgment sound and discerning. . . . In one word, he was a great scholar, a pleasant wit, a candid critic, a sociable companion, a steadfast friend, a grave philosopher, a temperate economist, and a pious Christian.

PRINCIPAL SOURCES FROM WHICH CHAUCER DREW MATERIAL IN HIS WORKS.

1. The Latin poets—especially Ovid and Statius.
2. The Troubadours and Trouvères of the Romance literature. Chaucer began his literary career by translating the celebrated French poem, "The Romaunt of the Rose."

His "Boke of the Duchess," the "A, B, C," and "The Complaynte to Pitie" are direct imitations of French models, while French influence is perceptible in nearly all his works.

3. Italian literature. All of Chaucer's works, written after his first visit to Italy, in the year 1372, bear evidence of Italian influence. The plan of his great work, "The Canterbury Tales," was taken from Boccaccio's "Decameron;" and numerous passages in imitation of, as well as many direct references to, Italian poets are found in his writings. Thus the opening lines of "The Assembly of Foules" are a close parallel to Dante's inscription on the gate of hell, while references to the same great poet are made in the Prologue to "The Legend of Good Women" and in "The Canterbury Tales." The first song of Troilus, in "Troilus and Cresseide," is an almost direct translation of Petrarch's 88th Sonnet, and the entire poem an extended English version of Boccaccio's "Filostrato."

TABLE OF CHAUCER'S WORKS.

Major Poems.

The Canterbury Tales*.....	—	The Boke of the Duchess.....	—
The Romaunt of the Rose*†..	—	The House of Fame.....	—
Troilus and Cresseide.....	—	Chaucer's Dreame†.....	—
The Court of Love†.....	—	The Flower and the Leaf†....	—
The Complaynte to Pitie.....	—	The Legend of Good Women*	—
Annelyda and Arcyte*.....	—	The Complaynte of Mars and	—
The Parliament of Foules....	—	Venus.....	—
The Complaynte of the Black	—	The Cuckow and the Nightin-	—
Knight†.....	—	gale†.....	—
Chaucer's A, B, C.....	—		

Minor Poems.

L'Envoy de Chaucer à Bukton	—	A Balade	—
Balade sent to King Richard..	—	Teaching what is Gentilness...	—
Good Counseil of Chaucer.....	—	Chaucer's Words unto his own	—
Balade of the Village.....	—	Scrivener	—
L'Envoy de Chaucer à Scogan	—	Proverbes by Chaucer	—
Chaucer to his Emptie Purse..	—	Virelai.....	—

Prose Works.

The Testament of Love†.....	—	A translation of "Boethius de	—
A Treatise on the Astrolabe...	—	Consolatione Philosophiæ"..	—

* Incomplete.

† Of doubtful authenticity.

STUDY OF "THE CANTERBURY TALES."

The last ten or twelve years of Chaucer's life were probably occupied in the composition of his greatest and most original work, "The Canterbury Tales"—an incomplete poem consisting of 17,385 lines. Of the twenty-five tales, all are in verse except those of the Parson and Melibœus; while the unfinished tales are the Cook's, the Squire's, and "Chaucer's Rhyme of Sir Thopas." The numerous manuscript copies which are now extant prove that the work was popular even in Chaucer's time; and the fact that it was printed in the year after the first press was brought into England by William Caxton is evidence of the high value then attributed to it; while the innumerable editions since published are the highest proof of its literary excellence.

The Plan as Indicated in the Prologue.—The general plan of "The Canterbury Tales" may be learned in a great measure from the Prologue, which Chaucer himself has prefixed to them. He supposes there that a company of Pilgrims going to Canterbury assemble at an Inn in Southwark, and agree that, for their common amusement on the road, each of them shall tell at least one Tale in going to Canterbury, and another in coming back from thence; and that he who shall tell the best Tales shall be treated by the rest with a supper upon their return to the same Inn. This is shortly the *Fable*. The *Characters* of the Pilgrims are as various as, at that time, could be found in the several departments of *middle* life; that is, in fact, as various as could, with any probability, be brought together, so as to form one company—the highest and the lowest ranks of society being necessarily excluded. It appears, further, that the design of Chaucer was not barely to recite the Tales told by the Pilgrims, but also to describe their journey, *And all the remenant of their pilgrimage* [ver. 726]; including, probably, their adventures at Canterbury as well as upon the road. If we add that the Tales, besides being nicely adapted to the Characters of their respective Re-

laters, were intended to be connected together by suitable introductions, and interspersed with diverting episodes, and that the greatest part of them was to have been executed in Verse, we shall have a tolerable idea of the extent and difficulty of the whole undertaking; and admiring, as we must, the vigor of that genius, which in an advanced age could begin so vast a work, we shall rather lament than be surprised that it has been left imperfect.—THOMAS TYRWHITT.

Comparison of the Plan with that of Boccaccio's "Decameron."—The general plan of "The Canterbury Tales" is supposed to have been taken from Boccaccio's "Decameron." But it is far superior. "The Decameron" consists of one hundred stories, chiefly of love and adventures, told by ten accomplished young gentlemen and ladies who have retired to a luxurious villa, in order to escape the plague which is raging in Florence. It would have been inconsistent with the plan of Boccaccio to have had his company of so opposite characters or of so great a number as Chaucer's Pilgrims. It would have been impossible for Boccaccio to have each one relate ten tales peculiarly fitted to his own character; but Chaucer could do this, for the characters of his narrators were very diverse, and each told but one tale. Hence there is more variety in "The Canterbury Tales" than in "The Decameron." Again, the plan of Chaucer is superior in dramatic conception. There is no organic connection between the powerful narrative of the Plague opening Boccaccio's book and the stories, chiefly of love and its adventures, which follow: all that Boccaccio did was to preface an interesting series of tales by a more interesting chapter of history, and then to bind the tales themselves together lightly and naturally in days, like rows of pearls in a collar. But while in "The Decameron" the framework, in its relation to the stories, is of little or no significance, in "The Canterbury Tales" it forms one of the most valuable organic elements in the whole work. All the tales told by the pilgrims were to be connected together by links; the reader was to take an interest in the movement and progress of the journey to

and fro; and the poem was to have a middle as well as a beginning and an end: the beginning being the inimitable Prologue as it now stands; the middle, the history of the pilgrims' doings at Canterbury; and the close, their return, and farewell celebration at the Tabard Inn.—A. W. WARD.

ANALYSIS WITH REFERENCE TO SELECTED PASSAGES, AND SOURCES FROM WHICH MATERIALS WERE DERIVED.

The Prologue.	{	Time of the pilgrimage, l. 1-18.
		Number of the company, l. 19-29.
		Description of pilgrims, l. 30-748.
		The agreement, l. 749-823.
		The departure, l. 824-860.

Tales.	Sources from which Materials were Derived.	Selected Passages.
The Knights.	Boccaccio's "Theseid," a poem of 10,000 lines. Dryden's "Palamon and Arcite" has the same origin. (Note the Homeric resemblances in the descriptions of the knights and of the temples; in the arrangement of the contest—like that between Menelaus and Paris; in the funeral of Arcite—similar to that of Patroclus; and in the account of the strife in heaven.)	Description of Emelye, l. 1036-1057.
		Finiteness of human wishes, l. 1252-1273.
		Discovery of Palamon and Arcite, l. 1684-1872.
		Descriptions of the theatre and of the temples, l. 1883-2080.
		Ligurge and Emetreus, l. 2110-2188.
The Milleres.	Unknown.	Emelye at the Temple of Venus, l. 2274-2369.
		The contest, l. 2485-2838.
		Death and funeral rites of Arcite, l. 2839-2968.
The Reves.	Boccaccio's "Decameron," or an old French <i>fabliau</i> , "De Gombert et des deux Cleres."	Marriage of Palamon and Emelye, l. 2969-3110.
The Cokes.	John Gower's "Confessio Amantis," bk. ii.	The Host's expostulation: Prologue, l. 4421-4452.
		The misery of poverty, l. 4453-4541.
		Story of Constance, l. 4554-5582.
The Man of Lawes.	Gower's "Confessio Amantis," bk. i., or "Gesta Romanorum," or some similar collection of tales.	Confessions of the Wife of Bath: Prologue, l. 5584-6438.
		Virtue, the source of true gentility, l. 6691-6788.

Tales.	Sources from which Materials were Derived.	Selected Passages.
The Freres.	Unknown.	The Sompnour and the Fiend, l. 6883-7198.
The Sompnours.	Unknown.	The Friar's Way of Preaching, l. 7436-7529.
The Clerkes.	Petrarch's translation into Latin, from Boccaccio's "Decameron," D. x., N. 10. Petrarch, although an intimate friend of Boccaccio's for many years, had never seen "The Decameron" till the year 1374, when it accidentally came into his hands. Deeply touched by the pathetic story of Griselda, he got it by heart to relate to his friends; and for the benefit of those not understanding Italian made a Latin translation.	The Prologue: Exhortation of the host; origin of the tale; Petrarch and his works, l. 7876-7932. Part I.: Description of the country; account of the marquis; the marquis and the people, l. 7933-8073. Part II.: Griselda, l. 8072-8324. Parts III., IV., V.: Griselda's three trials, l. 8325-8814. Part VI.: Griselda united to her husband and children; Chaucer's counsel to wives, l. 8815-9089.
The Marchantes.	Unknown. Tyrwhitt traces the adventure of the Pear-tree to a collection of Latin fables written in 1315, and considers the Machinery of the Faeries as original with Chaucer.	The Wyf, l. 9031-9266. Pluto and Proserpine, l. 10,092-10,193.
The Squieres.	Unknown. Hazlitt thinks the tale may have been taken from that of the enchanted horse in "The Arabian Nights." It is the most Oriental of the tales, and is generally ranked next to the Knights. Milton refers to it in his "Il Penseroso:" "Or call up him that left half-told The story of Cambuscan bold."	The noble king, Cambuscan, l. 10,324-10,333. The steed of brass, l. 10,430-10,446; 10,504-10,517; 10,630-10,650. The virtuous mirror, l. 10,446-10,457. The magic ring, l. 10,458-10,460. The enchanted sword, l. 10,461-10,472. The falcon, l. 10,727-10,747. The falcon's tale, l. 10,794-10,963.
The Frankeleines.	A British lay now lost, but of which two imitations by Boccaccio exist—one in his "Philocopo," bk. v.; the other in his "Decameron," D. x., N. 5.	Arviragus and his wife Dorigene, l. 11,039-11,928.
The Doctoures.	Livý, bk. iii., cap. 44.	The story of Virginia, l. 11,935-12,331.

Tales.	Sources from which Materials were Derived.	Selected Passages.
The Pardoneres.	"Cento Novelle Antiche," Nov. lxxxii.	The Pardoneres way of preaching, l. 12,263-12,395.
The Shipmannes.	Boccaccio's "Decameron," D. viii., N. i., or some old French <i>fabliau</i> .	
The Prioresses.	Probably one of the tales of children murdered by Jews which were common in the Middle Ages. "The Beggar Boy of Paris," "Hugh of Lincoln," "Alphonso," and the ballad in "Percy's Reliques" are all different forms of the story.	The murder of the Christian child by the Jews, l. 11,383-13,620.
Chaucer's.	"Sir Thopas" is full of phrases taken from the Romances of the common Rimers of that age which Chaucer intended to ridicule. "The Tale of Melibeus" is a literal translation of an old French story.	Portrait of Chaucer, l. 13,621-13,641. The Rime of Sire Thopas, l. 13,642-13,846. The Tale of Melibeus in prose.
The Monkes.	The tale is founded on Boccaccio's work, "De Casibus Virorum Illustrum," in its general plan; but the separate stories of which it is composed are taken from different authors: Samson, from Judges xiv., xv., xvi.; Hercules, from Boethius; Zenobia, from Boccaccio's "De Claris Mulieribus;" Antiochus, from Macca-bees, bk. ii., chap. ix.; Hugelin of Pise, from Dante's "Inferno," c. xxxiii., etc.	The transientness of prosperity illustrated by the tragical careers of Lucifer, Adam, Samson, Hercules, Nabuchodonosor, Balthasar, Zenobia, Nero, Holofernes, Antiochus, Alexander, Julius Cæsar, Cresus, Peter of Spaine, Petro, Barnabo Viscount, and Hugelin of Pise, l. 13,996-14,772.
The Nonnes Preestes.	The Fables of Marie—a French poetess. Though Dryden erroneously ascribed it to Chaucer's own invention, still the materials with which he worked—Marie's fable consisting of only fourteen lines—were most trivial when compared with the result.	The widow's home, l. 14,817-14,842. Chanticleer and Damoselle Partelote, l. 14,843-14,887. Chanticleer's dream and his forebodings, l. 14,887-15,177. Chanticleer and the Fox, l. 15,221-15,452.

Tales.	Sources from which Materials were Derived.	Selected Passages.
The Second Nonnes.	The Life of St. Cecilia in the "Legenda Aurea of Jacobus Januensis."	The life of Seint Cecile, l. 15,469-16,021.
The Chanones Yemannes.	The Fable of the Crow has been related by so many authors, from Ovid down to Gower, that it is impossible to say whom Chaucer principally followed. His skill in new dressing an old story was never, perhaps, more successfully exerted.—TYR-WHITT.	The Chanon and his Yeoman: Prologue, l. 16,021-16,187.
The Manciples.	Probably some treatise on penitence in favor about Chaucer's time. Tyrwhitt says: "I cannot recommend it as a very entertaining or edifying performance at this day; but the reader will please to remember that, considering 'The Canterbury Tales' as a great picture of life and manners, the piece would not have been complete if it had not included the Religion of the time." There has been much dispute respecting the genuineness and significance of the Retraction. By some it is regarded as an interpolation of the monks; by others as a genuine lament of Chaucer's for the "ribaldry" and attacks on the clergy which especially marked "The Canterbury Tales."	The persistency of nature, l. 17,112-17,131.
The Personnes.		The picture of hell. Attack on the fashions of the time. Catalogue of venial sins. Description of gluttony, and its remedy. Part III.: Application of the whole; the Retraction or Prayre of Chaucer. (These passages are those which most directly illustrate the social and religious life of the time.)

CHARACTERISTICS OF THE PILGRIMS AS SET FORTH IN THE PROLOGUE.

Not only does Chaucer, like Boccaccio, bind his tales into a single history, but, in addition—and this is wanting

in Boccaccio—he begins with the portrait of all his narrators: knight, summoner, man of law, monk, bailiff or reeve, host—about thirty distinct figures of every sex, condition, age; each painted with his disposition, face, costume, turns of speech, little significant actions, habits, antecedents; each maintained in his character by his talk and subsequent actions, so that we can discern here, sooner than in any other nation, the germ of the domestic novel, as we write it to-day.—H. A. TAINE.

The characters of Chaucer's Pilgrims are the characters which compose all ages and nations. Some of the names and titles are altered by time; but the characters remain forever unaltered, and consequently they are the physiognomies and lineaments of universal human life, beyond which Nature never steps. Names alter, things never alter. As Newton numbered the stars, and as Linnæus numbered the plants, so Chaucer numbered the classes of men.—WILLIAM BLAKE.

Knight.—Chivalrous, honorable, brave, noble, modest—most accomplished character.

“A Knight ther was, and that a worthy man,
That fro the time that he firste began
To riden out, he loved chevalrie,
Trouthe and honour, fredom and curtesie.”

“And though that he was worthy he was wise,
And of his porte as meke as is a mayde.”

“He was a veray parfit gentil knight.”

The only character in Chaucer which seems faultless is that of the Knight; and he is a man who has been all over the world, and bought experience with hard blows.—LEIGH HUNT.

Squier.—Romantic, gay, accomplished, courteous—type of the fashionable gallants of the time.

“... a yonge Squier,
A lover, and a lusty bachelor,
With lockes crull as they were laide in presse.”

“Embrouded was he, as it were a mede
Alle ful of fresshe floures, white and rede.
Singing he was, or floyting alle the day.”

"He coude songes make, and wel endite,
Juste and eke dance, and wel pourtraie and write."

"Curteis he was, lowly, and servisable."

Yeman.—Manly, sturdy—suggestive of Robin Hood.

"Wel coude he dresse his takel yemanly."

"A not-hed hadde he, with a broune visage."

Prioress.—Affected, ceremonious, delicate.

"That of hire smiling was ful simple and coy."

"Ful wel she sange the service divine,
Entuned in hire nose ful swetely."

"But for to speken of hire conscience,
She was so charitable and so pitous,
She wolde wepe if that she saw a mous
Caughte in a trappe, if it were ded or bledde."

There is the Prioress, "Madame Eglantine," who, as a nun, a maiden, a great lady, is ceremonious, and shows signs of exquisite taste. Would a better be found nowadays in a German chapter, amid the most modest and lively bevy of sentimental and literary canonesses? Are you offended by these provincial affectations? Not at all; it is delightful to behold these nice and pretty ways, these little affectations, the waggery and prudery, the half-worldly, half-monastic smile. . . . She is like a fresh, sweet, and ruddy cherry, made to ripen in the sun, but which, preserved in an ecclesiastical jar, has become candied and insipid in the sirup.—H. A. TAINE.

Monk.—Brawny, hunt-loving, self-indulgent.

"An out-rider, that loved venerie;
A manly man, to ben abbot able.
Ful many a deinte hors hadde he in stable."

"He was not pale as a forpined gost;
A fat swan loved he best of any rost."

Frere.—Corrupt, hypocritical.

"A Frere ther was, a wanton and a mery."

"He was an esy man to give penance,
Ther as he wiste to han a good pitance."

"He was the beste begger in all his hous."

Marchant.—Business-like, shrewd.

"His resons spake he ful solempnely."

"This worthy man ful wel his wit besette."

Clerk.—Poor, abstemious, studious, high-principled—the most learned character.

"As lene was his hors as is a rake."

"For him was lever han at his beddes hed
A twenty bokes, clothed in black or red,
Of Aristotle, and his philosophie,
Than robes riche, or fidel, or sautrie."

"Souning in moral vertue was his speche,
And gladly wolde he lerne, and gladly teche."

Sergeant of the Lawe.—Wise, dignified, cunning.

"Discrete he was, and of gret reverence:
He semed swiche, his wordes were so wise."

"Nowher so besy a man as he ther n'as,
And yet he semed besier than he was."

Frankleyn.—Epicurean, hospitable. [For a description of a Franklin and his home, see that of Cedric the Saxon, by Sir Walter Scott, in "*Ivanhoe*," chap. iii.]

"To liven in delit was ever his wone,
For he was Epicures owen sone."

"It snewed in his hous of mete and drinke,
Of alle deintees that men coud of thinke."

Haberdasher, Carpenter, Webbe, Deyer, Tapiser.—Thrifty, prosperous.

"Wel semed eche of hem a fayre burgeis,
To sitten in a gild halle, on the deis."

Coke.—Skilful in his trade.

"He coude roste, and sethe, and broile, and frie."

Shipman.—Gay, jovial, unscrupulous.

"And certainly he was a good felaw.
Ful many a draught of win he hadde draw
From Burdeux ward, while that the chapman slepe.
Of nice conscience toke he no kepe."

It is Captain Kidd in a starched cambric neckcloth and white gloves.—JAMES RUSSELL LOWELL.

Doctour of Phisike.—Temperate, cynical.

"Of his diete mesurable was he."

"His studie was but litel on the Bible."

Wif of Bathe.—Low, coarse, garrulous—the most ignorant character.

"Bold was hire face, and fayre and rede of hew."

"Housbondes at the chirche dore had she had five."

"In felawship wel coude she laughe and carpe."

Persone.—Devout, humble, sincere—the best character.

"But riche he was of holy thought and werk."

"He was to sinful men not dispitous,
Ne of his speche dangerous ne digne,
But in his teching discrete and benigne.
To drawen folk to heven, with fairnesse,
By good ensample, was his besinesse."

"He waited after no pompe ne reverence,
Ne maked him no spiced conscience,
But Cristes lore, and his apostles twelve,
He taughte, but first he folwed it himselve."

His Parson is still unmatched, though Dryden and Goldsmith have both tried their hands in emulation of him.—
JAMES RUSSELL LOWELL. [The Parson is thought by some to have been intended as a portraiture of Wycliffe.]

Plowman.—Humble, upright.

"Living in pees, and parfite charitee."

Miller.—Dishonest, treacherous.

"Wel coude he stelen corne, and tollen thries."

Manciple.—Crafty.

"And yet this manciple sette hir aller cappe."

Reve.—Calculating, prudent.

"Wel coude he kepe a garner and a binne:
Ther was non auditour coude on him winne.
Wel wiste he by the drought, and by the rain,
The yielding of his seed, and of his grain."

Sompnour.—Gluttonous—most loathsome character.

"Wel loved he garlike, onions, and lekes,
And for to drinke strong win as rede as blood."

Pardonere.—Most hypocritical.

“He saide, he hadde a gobbet of the seyl
Thatte seint Petre had, whan that he went
Upon the see, till Jesu Crist him hent.”

Harry Baily.—Frank, honest, jolly.

“Bold of his speche, and wise and wel ytaught,
And of manhood him lacked righte naught.”

“Eke therto was he right a mery man.”

He is the ancestor of a long line of descendants, including mine Host of the Garter in “The Merry Wives of Windsor.”—A. W. WARD.

FAMOUS QUOTATIONS.

“For many a man so hard is of his herte,
He may not wepe although him sore smerte.”—*Prologue*.

“His eyen twinkeled in his hed aright,
As don the sterres in a frosty night.”—*Ibid*.

“Now in the crop, and now down in the breres,
Now up, now down, as boket in a well.”—*Knights Tale*.

“And eke his herte had compassion
Of wimmen, for they wepten ever in on.”—*Ibid*.

“For wimmen, as to speken in commune,
They folwen all the favour of fortune.”—*Ibid*.

“The reufullest of all the compaignie.”—*Ibid*.

“The fruit of every tale is for to say;
They ete and drinke, and dance, and sing, and play.”
Man of Lawes Tale.

“But highe God somtime senden can
His grace unto a litel oxes stall.”—*Clerkes Tale*.

“A wif is Goddes yefte veraily.”—*Marchantes Tale*.

“I am not swiche, I mote speke as I can.”—*Squieres Tale*.

“In all the halle ne was ther spoke a word.”—*Ibid*.

“As many heds, as many wittes ben.”—*Ibid*.

“Love is a thing, as any spirit, free.”—*Frankleines Tale*.

“Trowth is the hiest thing that man may kepe.”—*Ibid*.

“Evil shal he have, that evil wol deserve.”—*Prioresses Tale*.

“For certain whan that fortune list to flee,
Ther may no man of hire the cours withholde.”—*Monkes Tale*.

“Womennes conseil brought us first to wo.”—*Nonnes Preestes Tale*.

CRITICISMS.

The English Homer.—ROGER ASCHAM.

No poetry was ever more human than Chaucer's; none ever came more frankly and genially home to men than his "Canterbury Tales." The framework which Chaucer chose—that of a pilgrimage from London to Canterbury—not only enabled him to string these tales together, but lent itself admirably to the peculiar characteristics of his poetic temper, his dramatic versatility, and the universality of his sympathy. His tales cover the whole field of mediæval poetry; the legend of the priest, the knightly romance, the wonder-tale of the traveller, the broad humor of the *fabliau*, allegory, and apologue—all are there. He finds a yet wider scope for his genius in the persons who tell these stories, the thirty pilgrims who start in the May morning from the Tabard, in Southwark—thirty distinct figures, representatives of every class of English society, from the noble to the ploughman. . . . It is the first time in English poetry that we are brought face to face, not with characters or allegories or reminiscences of the past, but with living and breathing men, men distinct in temper and sentiment, as in face or costume or mode of speech; and with this distinctness of each maintained throughout the story by a thousand shades of expression and action. It is the first time, too, that we meet with the dramatic power which not only creates each character, but combines it with its fellows; which not only adjusts each tale or jest to the temper of the person who utters it, but fuses all into a poetic unity. It is life in its largeness, its variety, its complexity, which surrounds us in "The Canterbury Tales." In some of the stories, indeed, which were composed, no doubt, at an earlier time, there is the tedium of the old romance or the pedantry of the schoolman; but, taken as a whole, the poem is the work not of a man of letters, but of a man of action. Chaucer has received his training from war, courts, business, travel—a training not of books, but of life. And it is life that he loves—the

delicacy of its sentiment, the breadth of its farce, its laughter and its tears, the tenderness of its Griseldas, or the Smollett-like adventures of the miller and the clerk. It is this largeness of heart, this wide tolerance, which enables him to reflect man for us as none but Shakespeare has ever reflected him, and to do this with a pathos, a shrewd sense, and kindly humor, a freshness and joyousness of feeling, that even Shakespeare has not surpassed.—JOHN RICHARD GREEN: *History of the English People*.

Perhaps in the entire range of ancient and modern literature there is no work that so clearly and freshly paints for future times the picture of the past; certainly no Englishman has ever approached Chaucer in the power of fixing forever the fleeting traits of his own time.—D. LAING PURVES.

Such is the power of reflection which begins to dawn, such the high art. Chaucer studies here rather than aims at amusement; he ceases to gossip, and thinks; instead of surrendering himself to the facility of flowing improvisation, he plans. Each tale is suited to the teller: the young squire relates a fantastic and Oriental history; the tipsy miller a loose and comical story; the honest clerk the touching legend of Griselda. All these tales are bound together, and that much better than by Boccaccio, by little veritable incidents, which spring from the characters of the personages, and such as we light upon in our travels. They pass judgment on the stories they listen to, declaring that there are few Griseldas in the world; laughing at the misadventures of the tricked carpenter; drawing a lesson from the moral tale. The poem is no longer, as in the contemporary literature, a mere procession, but a painting in which the contrasts are arranged, the attitudes chosen, the general effect calculated, so that it becomes life and motion; we forget ourselves at the sight, as in the case of every life-like work, and we long to get on horseback on a fine sunny morning, and canter along green meadows with the pilgrims to the shrine of the good saint of Canterbury.—H. A. TAINE.

Antiquities Associated with "The Canterbury Tales."—The Tabard Inn, Southwark, from which the pilgrims set out, still exists, or at least partly so, under the name of The Talbot. This old inn is within view of London Bridge, on the left hand going thence down High Street in the borough. It is evidently the very inn which Dickens had in view when he described the one where Pickwick originally encountered Sam Weller. . . . There are life and trade here still, but the antiquity and dignity of the ancient Tabard are broken up. The frontage and about half the premises were once destroyed by fire; the remainder, occupying the lower end of the court, exists in all its antiquity. The old wooden gallery, supported on stout wooden pillars, and with a heavy wooden balustrade, is roofed over; above are steep red-tiled roofs, with dormer-windows bearing every mark of being very old. In front of this gallery hangs a large painting, long said to be a picture of the pilgrims entering Canterbury. A horseman is disappearing through the city gate-way, and others are following; but the whole is so weather-beaten that it is difficult to make out. . . . Within the gallery was a large table, said to be the one where the pilgrims were entertained. It is now divided into four bedrooms, where the guests of the inn still sleep, on the very floor occupied by the pilgrims upward of five hundred years ago. . . . The inn is one of the greatest antiquities and curiosities of London, so few of the like kind being spared by the fire, and still fewer by modern changes and improvements. The following inscription is still to be read upon the inn: "This is the inn where Sir Geoffrey Chaucer and his twenty-nine pilgrims lodged in their journey to Canterbury, anno 1383."

In Canterbury, also, the pilgrim's inn is said to have continued to the present time, no longer, indeed, existing as an inn, but divided into a number of private tenements in High Street. The old inn mentioned by Chaucer was called "The Checkers." . . . Its situation was just that which was most convenient for the pilgrims to Thomas à Becket's tomb. It was a very large inn, as was necessary

for the enormous resort of votaries to the shrine of this pugnacious saint.—HOWITT'S *Homes and Haunts*.

STUDY OF "TROILUS AND CRESSEIDE."

This poem is ranked by critics next to "The Canterbury Tales," and is characterized by refinement and elegance of style, acuteness of insight into character, easy flow of verse, fresh vivacity and humor, a great display of book-knowledge, and abundance of proverbial expressions. It contains 8246 lines, being the longest of Chaucer's individual works, and, from its purpose to portray the love-passion in all its phases and aspects, has been described as Ovid's "*Ars Amandi*" put into action, and treated with new grace and pathos. The work is dedicated to the poet's friends—Moral Gower and Philosophical Strode.

Source from which Materials were Derived.—The romance of "Troilus and Cressida" has been made the subject of a series of modern cyclic poems by Benoît de Sainte-Maure, Guido de Colonna, Boccaccio, Chaucer, Lydgate, and Henryson. The original treatment of the subject seems to have been the poem of Sainte-Maure, which formed the foundation for the prose romance of Colonna's and Boccaccio's "*Filostrato*," from which Chaucer drew his materials.

Selected Passages.—

[v., l. 805-826.

Descriptions of Cresseide, bk. i., l. 93-113, 121-127, 232-238, 277-283; bk.

Song of Troilus [a translation of Petrarch's 88th Sonnet], bk. i., l. 337-372.

Description of Troilus, bk. ii., l. 625-646.

Invocation of Venus, bk. iii., l. 1-49.

Second Song of Troilus, bk. iii., l. 1744-1820.

Troilus's Lament, bk. v., l. 477-491, 503-520, 607-617.

Cresseide's Lady-callers, bk. iv., l. 680-730.

Chaucer's Address to his Book, bk. v., l. 1736-1746.

CRITICISM.

The finish and beauty of "Troilus and Cresseide," as a work of art, are not more conspicuous than the knowledge of human nature displayed in the portraits of the principal characters. The result is that the poem is more modern, in form and in spirit, than almost any

other work of its author; the chaste style and sedulous polish of the stanzas admit of easy change into the forms of speech now current in England; while the analytical and subjective character of the work gives it, for the nineteenth-century reader, an interest of the same kind as that inspired, say, by George Eliot's wonderful study of character in "Romola." Then, above all, "Troilus and Cresseide" is distinguished by a purity and elevation of moral tone that may surprise those who judge of Chaucer only by the coarse traits of his time preserved in "The Canterbury Tales," or who may expect to find here the Troilus, the Cressida, and the Pandarus of Shakespeare's play. It is to no trivial gallant, no woman of coarse mind and easy virtue, no malignantly subservient and utterly debased procurer, that Chaucer introduces us. His Troilus is a noble, sensitive, generous, pure-souled, manly, magnanimous hero, who is only confirmed and stimulated in all virtue by his love, who lives for his lady, and dies for her falsehood, in a lofty and chivalrous fashion. His Cresseide is a stately, self-contained, virtuous, tender-hearted woman, who loves with all the pure strength and trustful abandonment of a generous and exalted nature, and who is driven to infidelity, perhaps, even less by pressure of circumstances than by the sheer force of her love, which will go on loving—loving what it can have, when that which it would rather have is for the time unattainable. His Pandarus is a gentleman, though a gentleman with a flaw in him; a man who, in his courtier-like good-nature, places the claims of comradeship above those of honor, and plots away the virtue of his niece, that he may appease the love-sorrow of his friend, all the time conscious that he is not acting as a gentleman should, and desirous that others should give him that justification which he can get but feebly and diffidently in himself. In fact, the "Troilus and Cresseide" of Chaucer is the "Troilus and Cressida" of Shakespeare transfigured; the atmosphere, the color, the spirit are wholly different; the older poet presents us in the chief characters to noble natures, the younger to ig-

noble natures in all the characters; and the poem with which we have now to do stands at this day among the noblest expositions of love's workings in the human heart and life.—D. LAING PURVES.

STUDY OF "THE PARLIAMENT OF FOULES."

Some regard this work of Chaucer's as second only to "The Canterbury Tales"—such importance being ascribed to it mainly on account of the excellence and variety of its orthography and the numerousness of its manuscripts, of which no less than ten have been discovered since 1862. The exact date of the composition of the poem is unknown; but it must have been written before 1382, as it is referred to by Chaucer in his "Legend of Good Women" and in "The Prayre."

Source from which Materials were Derived.—The general plan of the poem is not original. The fashion of animals speaking in literary compositions dates from the Greek classic fable, and the conception is but an exact representation of the mediæval "Court of Love." However, the management, as well as the entire workmanship, especially in the humorous passages, are the poet's own.

Selected Passages.—

Love, and Ancient Books, l. 1-28.

["Republic," l. 29-84.

Account of Scipio's Dream, as related by Cicero in the Sixth Book of his Description of the Garden, l. 189-294.

FAMOUS QUOTATIONS.

"The lyfe so short, the craft so long to lerne."

[Compare with Longfellow's "Psalm of Life," l. 1. The aphorism is from Hippocrates.]

"For out of the old fieldes, as men saithe,
Cometh al this new corne fro yere to yere;
And out of old bookes, in good faithe,
Cometh all this new science that men lere."

[These lines are some of the choicest in all Chaucer's works.]

"Nature, the vicar of th' Almightye Lord."

"But sooth is said, a fole cannot be still."

STUDY OF "THE HOUSE OF FAME."

In this famous production of Chaucer's the influence of Dante, Petrarch, and the classical authors is plainly discernible. The octosyllabic measure in which it is written is the same as that employed by Samuel Butler in his "Hudibras." The poem seems to have been a favorite with Mrs. Browning, and she often refers to "The Temple of Glass."

Analysis.—

- | | | |
|-----------|---|--|
| Book I. | { | Speculations on Dreams, l. 1-62. |
| | { | Invocation to the God of Sleep, l. 63-102. |
| | { | Temple of Venus, l. 103-508. |
| Book II. | { | Invocation to Venus and to Thought, l. 1-20. |
| | { | Description of the Eagle, l. 21-45. |
| | { | Journey to the Temple of Fame, l. 46-582. |
| Book III. | { | Invocation to Apollo, l. 1-19. |
| | { | House of Fame, l. 20-816. |
| | { | House of Rumour, l. 817-1068. |
| | { | Conclusion, l. 1069-1080. |

Passages Displaying Chaucer's Learning.—

1. In Science :
 - The Theory of Sound, bk. ii., l. 256-484.
 - Effects of Gunpowder, bk. iii., l. 546-566.
 - Speculations on Dreams, bk. i., l. 1-62.
2. In Classical Literature :
 - Enumeration of Literary Men in "The House of Fame," bk. iii.
3. In Art :
 - The Architecture of "The Temple of Venus."
 - The Architecture of "The House of Fame."

Alexander Pope's Paraphrase, "The Temple of Fame."—

Pope has imitated this piece, with his usual elegance of diction and harmony of versification. But, in the mean time, he has not only misrepresented the story, but marred the character of the poem. He has endeavored to correct its extravagances by new refinements and additions of another cast ; but he did not consider that extravagances are essential to a poem of such a structure, and even constitute its beauties. An attempt to unite order and exactness of imagery with a subject formed on principles so professedly romantic and anomalous is like giving Corinthian pillars to a Gothic palace. When I read Pope's ele-

gant imitation of this piece I think I am walking among the modern monuments unsuitably placed in Westminster Abbey.—WARTON.

STUDY OF "THE LEGEND OF GOOD WOMEN."

Tyrwhitt places the composition of this poem immediately before that of "The Canterbury Tales;" for while its Prologue gives the names of Chaucer's principal works, that of "The Canterbury Tales" is omitted. Old editions state how several of the court ladies were offended at the scandal thrown on their sex in "The Romaunt of the Rose" and "Troilus and Cresseide," and that the queen enjoined Chaucer to write a book which should set forth the virtues of faithful women. The poem is a fragment. It was intended to contain the stories of twenty-five ladies, but only nine have come down to us. These nine legends are close translations of portions of Ovid's "Heroides" and "Metamorphoses."

Analysis.—

Prologue.	{	Study of Books and Nature, l. 1-39.
		Praise of the Daisy, l. 40-211.
	{	Description of the God and Queene of Love, l. 212-587.
		Chaucer's Commission, l. 588-619.
The Legends.	{	Cleopatra, Queen of Egypt, 126 lines; Thisbe of Babylon, 218 lines; Dido, Queene of Carthage, 442 lines; Hypsipyle and Medea, 312 lines; Lucrece of Rome, 206 lines; Ariadne of Athens, 340 lines; Philomela, 167 lines; Phyllis, 168 lines; Hypermnestra, 162 lines.

[Compare with Tennyson's "A Dream of Fair Women."]

CRITICISM.

The Prologue is by far the most original, the strongest, and most pleasing part of the poem; the description of spring, and of his enjoyment of that season, are in Chaucer's best manner; and the political philosophy by which Alcestis mitigates the wrath of Cupid adds another to the abounding proofs that, for his knowledge of the world, Chaucer fairly merits the epithet of "many-sided," which Shakespeare has won by his knowledge of man.—D. LAING PURVES.

PROVERBIAL EXPRESSIONS TRACED TO CHAUCER.

"To make a virtue of necessity."

"To see and to be seen."

[Used by Ben Jonson, Dryden, and Goldsmith, after Chaucer.]

"He must have a long spoon that must eat with the Devil."

[Repeated by Marlowe, Shakespeare, and others.]

"All that glitters is not gold."

MODERNIZATIONS OF CHAUCER'S POEMS.

The seventeenth, eighteenth, and nineteenth centuries have witnessed three attempts, made by three of the greatest of English poets, to modernize and render popular the works of Chaucer. The earliest of these modernizations were made by Dryden, whose poems "The Cock and the Fox" and "Palamon and Arcite" are versions of Chaucer's tales related by the Nun's Priest and the Knight, and who also turned "The Flower and the Leaf" into the English of his own day. Dryden's successor on the poetic throne, Alexander Pope, continued this work and revised the tales of "The Merchant" and "The Wife of Bath," while his poem "The Temple of Fame" was composed in direct imitation of Chaucer's "House of Fame." These revisions were, however, for the most part worthless and ineffective, and during the eighteenth century and the first part of the nineteenth little attention was given to the early poet. But in 1841 a project for executing a polished modernization was started by Wordsworth. The executors of the project were selected from the most prominent and efficient writers of the time, and to retain as much of the original language as possible was made the underlying principle of the work. This plan, however, was not regarded with universal favor, and Walter Savage Landor, who had been invited to participate in its execution, would have nothing to do with it. "I will have no hand," he said, "in breaking his dun but rich-painted glass, to put in (if clearer) much thinner panes. . . . Pardon me if I say I would

rather see Chaucer quite alone, in the dew of his sunny morning, than with twenty clever gentlefolks about him, arranging his shoestrings and buttoning his doublet. I like even his *language*." But the work was begun, and in a short time, under the editorship of R. H. Horne, appeared before the public with the title of "Chaucer Modernized." The volume contained modernizations of "The Flower and the Leaf," "The Cuckoo and the Nightingale," and an extract from "Troilus and Cresseide," contributed by Wordsworth; "The Manciple's Tale," "The Friar's Tale," and "The Squire's Tale," by Leigh Hunt; "Queen Annelida and False Arcite," and "The Complaint of Annelida," by Miss Barrett (afterwards Mrs. Browning); and others by Robert Bell, Dr. Schmitz, Milnes, and the editor. This is the greatest and most successful attempt which has yet been made to translate Chaucer into English of the modern spirit as well as the modern forms; but within the last quarter of a century, consequent upon the increased study and interest given to them, his works have been frequently edited, with a text of nineteenth-century fashion, for popular reading.

CHARACTERISTICS OF CHAUCER AS A POET.

Exuberancy and Exaltation of Imagination.—Chaucer has the strongest imaginations of real life, beyond any writers but Homer, Dante, and Shakespeare, and in comic painting inferior to none.—LEIGH HUNT.

Skill in Narration.—Chaucer's best tales run on like one of our inland rivers, sometimes hastening a little and turning upon themselves in eddies that dimple without retarding the current; sometimes loitering smoothly, while here and there a quiet thought, a tender feeling, a pleasant image, a golden-hearted verse, opens quietly, as a water-lily, to float on the surface without breaking it into ripple.—JAMES RUSSELL LOWELL.

Acute Knowledge of English Character.—Above all, Chaucer has an eye for character that seems to have caught at once not only its mental and physical features, but even

its expression in variety of costume—an eye, indeed, second only, if it should be called second in some respects, to that of Shakespeare. I know of nothing that may be compared with the prologue to “The Canterbury Tales,” and with that to the story of the Canon’s Yeoman, before Chaucer.—JAMES RUSSELL LOWELL.

He observes characters, notes their differences, studies the coherence of their parts, endeavors to describe living individualities—a thing unheard of in his time, but which the renovators in the sixteenth century, and first among them Shakespeare, will do afterwards. Is it already the English positive common-sense and aptitude for seeing the inside of things which begin to appear? A new spirit, almost manly, pierces through, in literature as in painting, with Chaucer as with Van Eyck, with both at the same time; no longer the childish imitation of chivalrous life or monastic devotion, but the grave spirit of inquiry and craving for deep truths, whereby art becomes complete. For the first time, in Chaucer as in Van Eyck, the character described stands out in relief; its parts are connected; it is no longer an unsubstantial phantom.—H. A. TAINE.

Chaucer is, as a painter of English character, equal to, in generality, and surpassing in truth and finish, Mr. Dickens of our own day. He is quite as amusing, and just as fresh, to an immeasurably higher degree, a poet—and it is quite certain that Mr. Dickens is a true poet; besides, he is free from that terrible fault, the perpetual tendency to caricature, which that author possesses. In reading Chaucer there comes as vividly before the mental eye as Mr. Wackford Squeers and John Browdie in “Nicholas Nickleby,” or the exaggerated cockneys of “Pickwick,” the honest, open-hearted, every-day Englishman of four hundred years ago. One can travel to Canterbury to perform a pilgrimage at the shrine of that cunning plotter-saint, Thomas à Becket; one can pray with the good parson, jest with the man who sold pardons from Rome and did not believe in them, drink with the Abbot, laugh with the Abbess, and sing love-songs to the Nun. There they all are, with the

Miller, the Sompnour, the Man of Law, and the whole of the company, as much alive as any of Dickens's or Anthony Trollope's characters now.—*Author of "The Gentle Life."*

Sensibility to the Beauties of Nature.—The extracts here quoted are autobiographic in reflecting Chaucer's passionate love for outward nature—a personal characteristic which ranks him with Wordsworth and that band of poetic revolutionists of the nineteenth century who found in it a source of pleasurable emotion :

"There sate I downe among the faire flours,
And saw the birds trip out of hir bours,
There as they rested hem all the night,
They were so joyfull of the dayes light,
They began of May for to done honours.
They coude that service all by rote,
There was many a lovely note,
Some song loud, as they had plained,
And some in other manner voice yfained,
And some all out with the full throte.
They proyned hem and made hem right gay,
And daunceden and lepton on the spray,
And evermore two and two in fere,
Right so as they had chosen hem to yere
In Feverere upon saint Valentines day."

The Cuckow and the Nightingale, l. 66-80.

"Now have I than eke this condition,
That of all the floures in the mede,
Than love I most these floures white and rede,
Soch that men callen daisies in our toun,
To hem I have so great affection,
As I sayd erst, whan comen is the May,
That in my bedde there daweth me no day,
That I nam up and walking in the mede,
To seen this floure ayenst the Sunne sprede,
Whan it up riseth early by the morrow,
That blisfull sight softeneth all my sorow,
So glad am I, whan that I have presence
Of it, to done it all reverence,
As she that is of all floures the floure,
Fulfilled of all vertue and honoure,
And every ylike faire, and fresh of hewe,
And ever I love it, and ever ylike newe,

And ever shall, till that mine herte die,
All sweare I not, of this I woll not lie."

The Legend of Good Women, l. 40-48.

[Compare with Burns's and Wordsworth's poems on the Daisy.]

In "The Cuckoo and the Nightingale" we meet with a striking example of that exquisite sensibility to the sweetness of external nature, and in particular to the song of birds, which was possessed by Chaucer in a higher degree, perhaps, than by any other poet in the world.—T. B. SHAW.

Chaucer was the first who made the love of nature a distinct element in our poetry. He was the first who, in spending the whole day gazing alone on the daisy, set going that lonely delight in natural scenery which is so special a mark of our later poets.—S. A. BROOKE.

Comic Genius [See his satirical reflections on marriage and religion in the "Confessions of the Wife of Bath," in the portrait of the Friar given in the Prologue, and in "The Sompnours Tale;" also the humorous tales of the Miller and the Reeve].—Chaucer's comic genius is so perfect that it may be said to include prophetic intimations of all that followed it. The liberal-thinking joviality of Rabelais is there; the portraiture of Cervantes, moral and external; the poetry of Shakespeare; the learning of Ben Jonson; the manners of the wits of Charles the Second; the *bonhomie* of Sterne; and the insidiousness, without the malice, of Voltaire. One of its characteristics is a certain tranquil detection of particulars, expressive of generals, as in the instance of the secret infirmity of the Cook. Thus the Prioress speaks French, but it is "after the school of Stratford at Bow." Her education was altogether more showy than substantial. The lawyer was the busiest man in the world, and yet he "seemed busier than he was"—he made something out of nothing, even in appearances. Another characteristic is his fondness for seeing the spiritual in the material, the mind in the man's aspect. He is as studious of physiognomy as Lavater, and far truer. Observe, too,

the poetry that accompanies it—the imaginative sympathy in the matter of fact. His Yeoman, who is a forester, has a head “like a nut.” His Miller is as brisk and healthy as the air of the hill on which he lives, and as hardy and as coarse-grained as his conscience. We know, as well as if we had ridden with them, his oily-faced Monk, his lisping Friar (who was to make confession easy to the ladies), his carbuncled Summoner or Church-Bailiff, the grossest form of ecclesiastical sensuality, and his irritable, money-getting Reve or Steward, with his cropped head and calfless legs, who shaves his beard as closely as he reckons with his master’s tenants. The third great quality of Chaucer’s humor is its fair-play—the truth and humanity which induces him to see justice done to good and bad, to the circumstances which make men what they are, and the mixture of right and wrong, of wisdom and of folly, which they consequently exhibit. His worst characters have some little saving grace of good-nature, or at least of joviality and candor. Even the Pardoner, however impudently, acknowledges himself to be a “vicious man.” His best people, with one exception (the Knight), betray some infirmity.—LEIGH HUNT.

The true Gallic literature crops up; obscene tales, practical jokes on one’s neighbor, not shrouded in the Ciceronian style of Boccaccio, but related lightly by a man in good-humor; above all, active roguery, the trick of laughing at your neighbor’s expense. Chaucer displays it better than Rutebeuf, and sometimes better than La Fontaine. He does not knock his men down; he pricks them as he passes, not from deep hatred or indignation, but through sheer nimbleness of disposition and quick sense of the ridiculous; he throws his gibes at them by handfuls.—H. A. TAINE.

Art of Vivid Description.—The first stanza of “The Clerkes Tale” is an exquisite landscape, and the following portrait of Blanche the Duchess is pronounced by Ward to be “the most life-like picture of maidenhood in the whole range of our literature:”

"I saw her daunce so comely,
Carol and sing so swetely,
Laugh, and play so womanly,
And looke so debonairly,
So goodly speke and so freendly,
That certes I trowe that evermore
Was sene so blisfull a tresore.
For every heer upon her heed,
Sothe to say, it was not reed,
Ne neither yelow, ne browne it was,
Methought most like gold it was.
And which eyen my lady had,
Debonaire, good, glad and sad,
Simple, of good mokel, not too wide.
Thereto her loke was not aside,
Nor overthwart."—*The Boke of the Duchesse.*

Dramatic Power.—The scheme of "The Canterbury Tales" possesses some genuinely dramatic elements. If the entire form, at all events in its extant condition, can scarcely be said to have a plot, it at least has an *exposition* unsurpassed by that of any comedy, ancient or modern; it has the possibility of a growth of action and interest; and, which is of far more importance, it has a variety of characters which mutually both relieve and supplement one another.—A. W. WARD.

We see Chaucer's characters as they saw themselves, not as they appeared to others, or might have appeared to the poet. He is as deeply implicated in the affairs of his personages as they could be themselves. He had to go a long journey with each of them, and became a kind of necessary confidant. There is little relief, or light and shade, in his pictures. The conscious smile is not seen lurking under the brow of grief or impatience. Everything with him is intense and continuous—a working out of what went before. Shakespeare never committed himself to his characters. He trifled, laughed, or wept with them as he chose. He has no prejudice for or against them; and it seems a matter of perfect indifference whether he shall be in jest or earnest. . . . His genius was dramatic as Chaucer's was historical. He saw both sides of a question, the different

views taken of it according to the different interests of the parties concerned, and he was at once an actor and spectator in the scene. . . . Chaucer attended chiefly to the real and natural—that is, to the involuntary and inevitable impressions on the mind in given circumstances. Shakespeare exhibited also the possible and the fantastical—not only what things are in themselves, but whatever they might seem to be, their different reflections, their endless combinations. . . . Chaucer excelled in the force of habitual sentiment; Shakespeare added to it every variety of passion, every suggestion of thought or accident. Chaucer's mind was consecutive rather than discursive. He arrived at truth through a certain process; Shakespeare saw everything by intuition. Chaucer had great variety of power, but he could do only one thing at once.—HAZLITT.

Originality.—Chaucer seems to me to have been one of the most purely original of poets, as much so in respect of the world that is about us as Dante in respect of that which is within us. There had been nothing like him before, there has been nothing since. He is original, not in the sense that he thinks and says what nobody ever thought and said before, and what nobody can ever think and say again, but because he is always natural, because, if not always absolutely new, he is always delightfully fresh, because he sets before us the world as it honestly appeared to Geoffrey Chaucer, and not a world as it seemed proper to certain people that it ought to appear. . . . It is not the finding of a thing, but the making something out of it after it is found, that is of consequence. Accordingly, Chaucer, like Shakespeare, invented almost nothing. Whenever he found anything directed to Geoffrey Chaucer he took it and made the most of it. We must let him, if he will, eat the heart out of the literature that had preceded him, as we sacrifice the mulberry-leaves to the silkworm, because he knows how to convert them into something richer and more lasting. The question of originality is not one of form but of substance, not of cleverness but of imaginative power.—J. R. LOWELL.

"*May-morning Sentiment.*"—The month of May, like the daisy, is the ever-recurring theme of Chaucer's poetic adoration. It constitutes the time of action of most of his poems. The pilgrimage to Canterbury is placed in April, but the poet adds that it is the "messenger to May." Also, the *third* of May seems to have been the favored date. It is on the third night of May that Palamon breaks out of prison and encounters Arcite in the forest; it is then that the poet hears the debate of the Cuckoo and the Nightingale. In "*Troilus and Cresseide*" Pandarus visits Cresseide on this day:

"In May, that mother is of moneths glade,
That the fresh floures, both blew, white, and rede,
Ben quick ayen, that winter dead made,
And full of baume is fleting every mede,
Whan Phebus doth his brighte beames spred,
Right in the white Bole, it so betidde,
As I shall sing, on Mayes day the thirddde."

In "*The Legend of Good Women*" Chaucer says—

"there is game none,
That fro my bookes maketh me to gone,
But it be seldome on the holy daie,
Save certainly, whan that the month of May
Is comen, and that I heare the foules sing,
And that the floures ginnen for to spring,
Farewell my booke, and my devotion."

And in "*The Romaunt of the Rose*" he compares May with winter:

"That it was May, thus dreamed me,
In time of love and jolitie,
That all thing ginneth waxen gay:
For there is neither buske nor hay
In May, that it n'ill shrouded bene,
And it with newe leves wrene:
These woodes eke recoveren grene,
That drie in winter ben to sene,
And the erth waxeth proud withall,
For swote dewes that on it fall,

And the poore estate forget,
 In which that winter had it set :
 And than become the ground so proude,
 That it wol have a newe shroude,
 And maketh so queint his robe and faire,
 That it had hewes an hundred paire,
 Of grasse and floures, of Inde and Pers,
 And many hewes full divers."

Modesty.—Chaucer denies again and again any claim to superiority as a poet. Other passages as well as the following might be cited as illustrations of this characteristic :

"And I come after, gleaning here and there,
 And am full glad if I may find an eare,
 Of any goodly worde that ye han left."

Prologue to The Legend of Good Women.

"But Chaucer (though he can but lewedly
 On metres and on riming craftily)
 Hath sayd hem, in swiche English as he can."

Prologue to The Man of Lawes Tale.

"... little booke no writing thou envy,
 But subject ben unto all poesie
 And kisse the steps, where'er thou seest space,
 Of Virgil, Ovid, Homer, Lucan, Stace."

Troilus and Cresseide.

COMPARISON OF CHAUCER AND DANTE.

Both were of mixed race, Dante certainly, Chaucer presumably so. Dante seems to have inherited on the Teutonic side the strong, moral sense, the almost nervous irritability of conscience, and the tendency to mysticism which made him the first of Christian poets—first in point of time, and first in point of greatness. From the other side he seems to have received, almost in overplus, a feeling of order and proportion, sometimes well-nigh hardening into mathematical precision and formalism—a tendency which at last brought the poetry of the Romanic races to a deadlock of artifice and decorum. Chaucer, on the other hand, drew from the South a certain airiness of sentiment and

expression, a felicity of phrase, and an elegance of turn hitherto unprecedented, and hardly yet matched in our literature, but all the while kept firm hold of his native soundness of understanding, and that genial humor which seems to be the proper element of worldly wisdom. With Dante life represented the passage of the soul from a state of nature to a state of grace; and there would have been almost an even chance whether (as Burns says) the "*Divina Commedia*" had turned out a song or a sermon, but for the wonderful genius of its author, which has compelled the sermon to sing and the song to preach, whether they would or no. With Chaucer life is a pilgrimage, but only that his eye may be delighted with the varieties of costume and character. There are good morals to be found in Chaucer, but they are always incidental. With Dante the main question is the saving of the soul, with Chaucer it is the conduct of life. The distance between them is almost that between holiness and prudence. Dante applies himself to the realities, and Chaucer to the scenery of life; and the former is consequently the more universal poet, as the latter is the more truly national one. Dante represents the justice of God, and Chaucer his loving-kindness. Dante shows us the punishment of sins against God and one's neighbor, in order that we may shun them, and so escape the doom that awaits them in the other world. Chaucer exposes the cheats of the transmuter of metals, of the begging friars, and of the peddlers of indulgences, in order that we may be on our guard against them in this world.—J. R. LOWELL. [For an account of Dante, see "*Anglo-Saxon Age—Italy.*"]

THE LANGUAGE AND VERSIFICATION OF CHAUCER.

The language and versification of Chaucer have undergone a double transformation of criticism. The testimonies of contemporary poets bear evidence to their high regard of his poetical talents; but later critics, up to within the last half century—notably Dryden, Verstegan, and Skinner—have decried him as a corrupter of the language by his

abundant use of French words, and as totally ignorant of the laws of metre; while scholars and poets of the present day are zealous in restoring to him his due dignity as the Father of English Poetry. In his elaborate and scholarly essay on this subject, Tyrwhitt shows that the corruption, or improvement, of the English language by a mixture of French was not originally owing to Chaucer, and that he was cognizant of metrical rules—judgments now generally accepted. These changes of opinion may be traced in the following criticisms on the poet:

The lode-sterre of our language.—JOHN LYDGATE.

The honor of English tongue.—OCCLEVE.

Dan Chaucer, Well of English undefil'd.—EDMUND SPENSER.

The verse of Chaucer, I confess, is not harmonious to us. They who lived with him and some time after him thought it musical, and it continues so even in our judgment, if compared with the numbers of Lydgate and Gower, his contemporaries. . . . Common-sense must convince the reader that equality of numbers in every verse which we call *Heroick* was either not known or not always practised in Chaucer's age. It were an easy matter to produce some thousands of his verses which are lame for want of half a foot, and sometimes a whole one, and which no pronunciation can make otherwise.—JOHN DRYDEN: *Preface to "Fables."*

Some few ages after [the Conquest] came the poet Geoffrey Chaucer, who, writing his poesies in English, is of some called the first illuminator of the English tongue. Of their opinion I am not, though I reverence Chaucer as an excellent poet for his time. He was indeed a *great mingler of English with French*, unto which language (by like for that he was descended of French, or rather Wallon race) he carried a great affection.—VERSTEGAN.

From what has been said I think we may fairly conclude that the English language must have imbibed a strong tincture of the French long before the age of Chaucer, and consequently that he ought not to be charged as the im-

porter of words and phrases which he only used after the example of his predecessors and in common with his contemporaries. This was the real fact, and is capable of being demonstrated to any one who will take the trouble of comparing the writings of Chaucer with those of Robert of Gloucester and Robert of Brunne, who both lived before him, and with those of Sir John Mandeville and Wycliffe, who lived at the same time with him. If we could for a moment suppose the contrary—if we could suppose that the English idiom in the age of Chaucer remained pure and unmixed, as it was spoken in the courts of Albert or Egbert, and that the French was still a foreign, or at least a separate, language, I would ask whether it is credible that a poet, writing in English upon the most familiar subjects, would stuff his compositions with French words and phrases which, upon the above supposition, must have been unintelligible to the greatest part of his readers; or, if he had been so very absurd, is it conceivable that he should have immediately become not only the most admired, but also the most popular writer of his time and country? . . . The great number of verses, sounding complete even to our ears, which is to be found in all the least corrected copies of his works, authorizes us to conclude that he was not ignorant of the laws of metre. . . . It may be proper, however, to observe that we are not to expect from Chaucer that regularity in the disposition of his accents which the practice of our greatest poets in the last and the present century has taught us to consider as essential to harmonious versification. None of his masters, either French or Italian, had set him a pattern of exactness in this respect, and it is rather surprising that, without rule or example to guide him, he has so seldom failed to place his accents in such a manner as to produce the cadence best suited to the nature of his verse.—THOMAS TYRWHITT.

We cannot help observing, because certain critics observe otherwise, that Chaucer utters as true music as ever came from poet or musician; that some of the sweetest

cadences in all our English are extant in his—"swete upon his tongue" in completest modulation. Let "Denham's strength and Waller's sweetness join" the Io pæan of a later age, the "eurekamen" of Pope and his genera. Not one of the "Queen Anne's men," measuring out tuneful breath upon their fingers, like ribbons for topknots, did know the art of versification as the old, rude Chaucer knew it. Call him rude for the picturesqueness of the epithet, but his verse has, at least, as much regularity in the sense of true art, and more manifestly in proportion to our increasing acquaintance with his dialect and pronunciation, as can be discovered or dreamed in the French school. Critics, indeed, have set up a system based upon the crushed atoms of first principles, maintaining that poor Chaucer wrote by accent only! Grant to them that he counted no verses on his fingers; grant that he never disciplined his highest thoughts to walk up and down in a paddock—ten paces and a turn; grant that his singing is not after the likeness of their singsong; but there end your admissions. Chaucer wrote by quantity, just as Homer did before him, just as Goethe did after him, just as all poets must.—ELIZABETH BARRETT BROWNING: *The Book of the Poets*.

One of the world's three or four great story-tellers, he was also one of the best versifiers that ever made English trip and sing with a gayety that seems careless, but where every foot beats time to the time of the thought. By the skilful arrangement of his pauses he evaded the monotony of the couplet, and gave to the rhymed pentameter, which he made an heroic measure, something of the architectural repose of blank verse. He found our language lumpish, stiff, unwilling, too apt to speak Saxonly in grouty monosyllables; he left it enriched with the longer measure of the Italian and Provençal poets. He reconciled in the harmony of his verse the English bluntness with the dignity and elegance of the less homely Southern speech. Though he did not and could not create our language (for he who writes to be read does not write for linguisters), yet it is

true that he first made it easy, and to that extent modern, so that Spenser, two hundred years later, studied his method and called him master. He first wrote *English*; and it was a feeling of this, I suspect, that made it fashionable in Elizabeth's day to "talk pure Chaucer."—JAMES RUSSELL LOWELL.

Metres.—Chaucer has made use of nine metres, of which the five most important are: 1. The Heroic, or Decasyllabic, employed in most of "The Canterbury Tales" and "The Legend of Good Women"—formula *a a*; 2. Octosyllabic, employed in "The Romaunt of the Rose," "House of Fame," "Boke of the Duchesse," and "Chaucer's Dreame"—formula *a a*; 3. Rhyme Royal, or Short Chaucerian, employed in "The Prioresses Tale" and "Compleynte to Pitié"—formula *a b a b b c c*; 4. Long Chaucerian, employed in "The Compleynte of Mars," and like the Short Chaucerian, with the interposition of the second and fifth lines—formula *a a b a a b b c c*; 5. Short Spenserian, employed in "The Monkes Tale" and consisting of Spenser's stanza minus the final Alexandrine—formula *a b a b b c b c*.

CHAUCER'S DISCIPLES AND ADMIRERS.

The most prominent of Chaucer's immediate disciples were the three poets, Occleve, John Lydgate, and James I. of Scotland, who reverently pay tribute to him as *maister* in their works; but his influence extended also over the other fifteenth-century poets. The Scottish poets Gawin Douglas and Henryson were followers of Chaucer, and William Dunbar, whom Craik has styled "the Chaucer of Scotland," said that he had made the English language "surmount every terrestrial tongue, as far as midnight is surmounted by a May morning." Chaucerian influence is perceptible over the writers of the sixteenth and seventeenth centuries. Spenser acknowledged him as his master, and Drayton and Sir Philip Sidney were his professed admirers; while the Elizabethan dramatists—especially Shakespeare, the Fletchers, and Robert Greene—were acquainted with his works. The first poems of Milton bear

evidence of the author's study of the early poet; but throughout the eighteenth century little attention was given him. The parodies of Pope were poor versions of Chaucer's poems, and his works, if read at all, were read only with the eye of ridicule. During the present age, however, the study of Chaucer has been entered into with enthusiasm, appreciation of his poetical talents constantly increases, his works are admired, and one of the leading contemporary poets in England, William Morris, acknowledges him as his master.

ORIGIN AND WORK OF THE CHAUCER SOCIETY.

The establishment of the Chaucer Society in 1868 was mainly due to Mr. Furnivall. Its object is the study of the old Chaucer manuscripts, and, embracing as it does the best of Chaucerian scholars, the work accomplished by it is the united labor of accurate scholarship in reproducing the old texts. One important result of this labor has been the publication of "A Six-text Print of Chaucer's 'Canterbury Tales,' in Parallel Columns, from the following MSS. : 1. The Ellesmere ; 2. The Hengwrt ; 3. The Cambridge University Library ; 4. The Corpus Christi College, Oxford ; 5. The Lansdowne ; 6. The Petworth." This work practically amounts to six manuscript copies, and by it Americans have the opportunity of personally comparing the old texts. It is dedicated to Professor Child, of Harvard College.

FAMOUS STUDENTS OF CHAUCER.

Leland, Urry, and Godwin were the earliest Chaucerian scholars. Among those of modern times Tyrwhitt is uneclipsed. Professor Child, of Harvard College, is the best American student of Chaucer, and Professor Teubrink the best German ; while Furnivall, Fleay, Bradshaw, Ellis, Skeat, Morris, Lounsbury, Bell, Professor Corson, of Cornell University, and Herr Hertzeberg, of Germany, are all distinguished for Chaucerian scholarship. The latest Chaucerian scholars are Gilman and Ward.

EDITIONS OF CHAUCER'S WORKS.

I. *Old Manuscripts*,—those of 1532, 1542, 1561, 1598, 1602, 1687, and 1781. That of 1532 is the most valuable.

II. *Modern Editions*.—The best are: Tyrwhitt's, published in 1798, on account of the essays which it contains; Wright's, published in 1847, which is remarkable for its numbered lines; Morris's, of 1866, valuable on account of the text; and Bell's, of 1878, which contains excellent notes.

III. *Latest Editions*,—Pickering's, in French; Gilman's Riverside; and the partial editions of Skeat, Carpenter, Lounsbury, and Corson.

BOOKS OF REFERENCE.

The best known memoir of Chaucer is that by Sir Harris Nicolas, prefixed to the Pickering and to the Morris editions.

There are biographies by C. C. Clarke, Godwin, Anderson, Chalmers, Dr. Leonard Schmitz—prefixed to "Chaucer Modernized" edited by R. H. Horne, and by A. W. Ward edited by Morley in the "English Men of Letters" series.

For philological study, see

Tyrwhitt's Essay,

Skeat's "Essay on the Metres," in the Morris edition,

Professor Child's "Observations on the Language of Chaucer,"

Hippisley's "Chapters on Early English Literature."

Consult also

J. R. Lowell's "My Study Windows" and "Conversations on the Old Poets,"

Fleay's "Guide to Chaucer and Spenser,"

Todd's "Illustrations of the Life and Writings of Chaucer,"

Leigh Hunt's Works,

Vol. II. on the English Poets,

Browne's "Chaucer's England,"

Clark's "Riches of Chaucer,"

Monfries's "Introduction to the Study of Chaucer,"

Sir Walter Scott's article in *Edinburgh Review* for January, 1804, and

Sir Walter Scott in *Blackwood's Magazine*, Vol. LVII.

III.
DARK AGE.

A.D. 1400-1558.

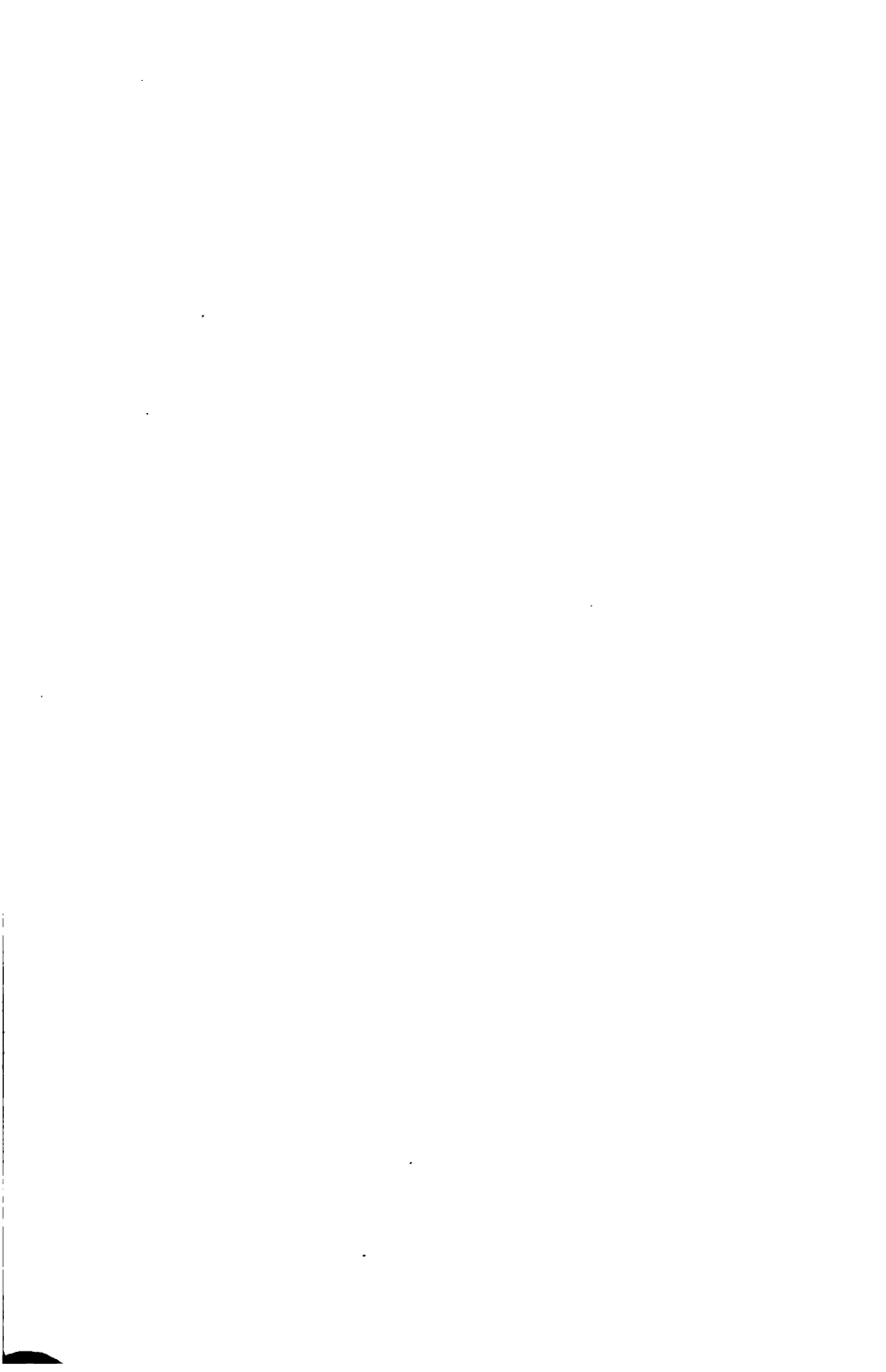
DESTITUTION OF EMINENT LITERARY GENIUS.
CHAUCERIAN INFLUENCE OVER POETRY IN ENGLAND AND
SCOTLAND.

REVIVAL OF CLASSICAL LEARNING.

DEVELOPMENT OF ENGLISH PROSE STYLE BY SIR THOMAS
MORE AND JOHN TYNDALE.

INTRODUCTION OF ITALIAN INFLUENCE BY WYATT AND
SURREY.

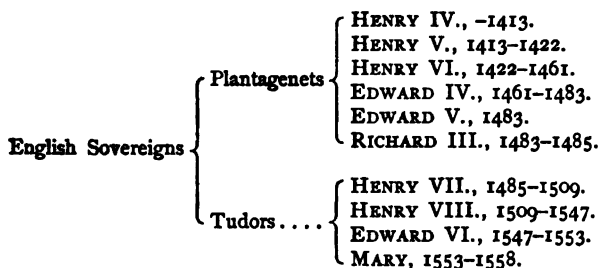
DAWN OF THE ENGLISH DRAMA.



CHARACTERISTICS OF THE DARK AGE,

WITH HISTORICAL, SCIENTIFIC, AND ART NOTES.

A.D. 1400-1558.



DESTITUTION OF EMINENT LITERARY GENIUS.

AFTER the death of Chaucer no literary masterpiece was produced for more than one hundred and fifty years. From 1400 there was a steady intellectual decline, and the reigns of Edward IV., Edward V., Richard III., and Henry VII. constitute the darkest period in English literature; but under Henry VIII. appeared a gleam of light which waxed brighter till the brilliant Elizabethan Age. The causes of this dark age are manifest: 1. The Hundred Years' War oppressed the people with heavy taxations—thereby producing a civil discontent, greatly aggregated by the losses in France under the Lancastrian House; 2. The Wars of the Roses filled England for thirty years with bloodshed and political confusion—rendering the country

Persecution of the Lollards.

Discovery of the Canary Islands, 1405.

First collision between the House of Commons and the House of Lords, 1407; whence it was established that all money bills must originate in the House of Commons.

Burning of
Wycliffe's
ashes, 1409.

Madeira dis-
covered, 1413.

unfit for literary culture; 3. When at last the nation was enclosed in the peace and security of an absolute monarchy, it became intellectually embroiled in religious disputes—the Anglican Reformation, though sowing the seeds of a future literary expansion, for a time engrossed men's minds with doctrinal thought. However, there were a few poetasters and several prose-writers of considerable ability during the age.

CHAUCERIAN INFLUENCE OVER POETRY IN ENGLAND AND SCOTLAND.

English lan-
guage adopted
by the House
of Commons,
1414.

Continuation
of the Hundred
Years' War.

Joan of Arc
captured by the
English and
burned for a
witch in 1431.

Eton School
and King's
College, Cam-
bridge, founded
about 1442.

Wars of the
Roses, 1455-
1485.

Chaucerian influence is perceptible throughout the works of the fifteenth and early sixteenth century poets, both in England and Scotland. Of Chaucer's immediate disciples three acquired some celebrity—Occleve, Lydgate, and James I. of Scotland; they were his professed followers, and used the Chaucerian stanza in their poetry.

Thomas Occleve was a miserable versifier of the reign of Henry V. His famous lament for his "maister Chaucer" has secured for him a place in literature; but the rest of his poetry is worthless. [See "*Chaucer—Friends.*"]

John Lydgate (1374-1460) was for half a century the most popular poet of England. He wrote pageants for the court of Henry VI., masquerades and May entertainments for the sheriffs of London, a miracle-play for the festival of Corpus Christi, and ballads for the amusement of his fellow-monks. His chief poems were: "The Storie of Thebes," a translation from the Latin, thrown into the form of an additional Canterbury Tale told by the author, who supposes himself to have met Chaucer's pilgrims at Canterbury and returned with them to London; "The Falls of Princes," taken from

Boccaccio; and "The Troye Book," from the French. The doubtful Chaucerian poems, "The Flower and the Leaf" and "The Complaynte of the Black Knight," have been attributed to him by some critics. Lydgate's works are characterized by an easy flow of versification, good-humor, considerable spirit, and general tediousness.

James I. of Scotland was the star among Chaucer's followers. During his nineteen years' imprisonment in England (1403-1422) he became acquainted with the works of the great poet, and celebrated his love for Lady Jane Beaufort, niece of Henry IV., in "The King's Quhair," written in direct imitation of him; and the Chaucerian stanza, on account of his use of it, is often called Rime Royal. "The Quhair" is the best poem between Chaucer and Spenser; it contains about fourteen hundred lines, and is distinguished by its vivid imagery, beauty of expression, and poetic sentiment.

Hawes and Skelton.—With the death of Lydgate, in 1460, poetry seemed to have completely died out in England. But in the reign of Henry VII. a new impulse was given by Caxton's publication of the works of Chaucer, Gower, and Lydgate, which led to more imitative poetry. In 1506 Hawes put forth "The Pastime of Pleasure," a tedious allegorical poem after the manner of Chaucer's "Romaunt de la Rose." In some respects it resembles Bunyan's famous allegory, and does in an inferior manner for philosophy what "The Pilgrim's Progress" does for religion. Of the later imitators of Chaucer in England, however, John Skelton (1460-1529) was the most original. He was the satirist of his time, an eminent scholar, and pronounced by Erasmus the "glory and light of English

Introduction of printing from Germany by William Caxton. The first book printed in England was "The Game of the Chesse," in 1474. Caxton sent out printed editions of the works of the old English poets, Chaucer, Lydgate, and Gower, thereby awakening a general fondness for poetry among the English people.

Production of the famous "Morte d'Arthur" by Sir Thomas Malory in the reign of Henry IV. It was taken from the French chronicles, and was pronounced by Sir Walter Scott "the best prose romance the language can boast."

Downfall of
feudalism.

"The Paston Letters"—the earliest collection of the kind in the language—reveal the condition of society during the period over which they extend, from about 1440 to 1505; they were written for the most part by members of the Paston family, and bear evidence to a latent intellectuality among the people.

Popularity of
the ballad—
particularly
among the
lower classes.

letters." In his satire of "Colin Clout" there is a spirited attack on Cardinal Wolsey which effectively represents the popular sentiment in ecclesiastical matters just before the rupture between Henry VIII. and the Pope. He was the last of Chaucer's direct imitators. But in the mean time better work was being done in Scotland.

Scottish Imitators.—Chaucerian influence was introduced into Scotland by James I., and held exclusive sway over the poets of that country for over a century. After James came Blind Harry, author of the once popular work, "Sir William Wallace," composed in Chaucer's heroic couplet. Robert Henryson (d. 1508) wrote a beautiful poem called "The Testament of Cresseid," a sort of sequel to Chaucer's "Troilus." Gavin Douglas's prologues to his translation of Virgil exhibit a few Chaucerisms, while his poem "The Palace of Honor" was made in imitation of the English poet. The early work of Sir David Lyndsay was after the manner of Chaucer, especially his poem "The Dreme," written about 1528. But of this early Scottish school of Chaucer by far the greatest was William Dunbar (d. about 1520), whose "Daunce of the Seven Deadly Sins" was stamped with strong power of imagination, humor, and passion. Craik has called him the Chaucer of Scotland, and says, "Burns is certainly the only name among the Scottish poets that can yet be placed on the same line with that of Dunbar; and even the inspired ploughman, though the equal of Dunbar in comic power and his superior in depth of passion, is not to be compared with the older poet either in strength or in general fertility of imagination."

REVIVAL OF CLASSICAL LEARNING.

The revival of the classics which had begun in Italy under Petrarch and Boccaccio [see "Age of Chaucer—*Italy*"] was accelerated by the fall of Constantinople in 1453. Greeks took refuge in Italy, whence their influence extended over Europe. As early as the middle of the fifteenth century, Englishmen travelled in Italy to acquaint themselves with the new learning; and about 1488 an Italian taught Greek at Oxford, under whose tutelage William Grocyn acquired the first rudiments of that language. Grocyn subsequently travelled in Italy, became the disciple of Politian, and returned to Oxford, where he gave lectures. Among his pupils were Linacre and Sir Thomas More. To this scholarly group were added Colet, Latimer, Fisher, and Erasmus, the great German reformer, who had been persuaded to come to England in 1510 and teach Greek at Cambridge. Professorships in Latin and Greek were established, and the study of the classics was eagerly pursued by students from all over England. This Oxford movement effected a general reformation in intellectual matters; the last traces of scholasticism were swept away, and a consequent improvement in philosophy followed; greater attention was given to educational affairs; a new literary spirit was aroused which soon manifested itself in the development of English prose.

Culmination of monastic wealth and luxury.

Discovery of America, 1492.

Beginning of the English navy.

DEVELOPMENT OF ENGLISH PROSE STYLE BY SIR THOMAS MORE AND JOHN TYNDALE.

No original prose work of any literary value was produced in England during the long interval between the reigns of Edward III. and Henry VIII. But in the early part of the six-

St. Paul's School founded by Colet in 1510.

Fall of Wolsey, 1530. See Shakespeare's play of "Henry VIII.," act iii. sc. 2.

Succession of Thomas More to the Chancellorship, 1530.

Marriage of the king and Anne Boleyn, and divorce of his first wife, Katharine of Aragon, 1533.

Execution of Sir Thomas More for refusing to acknowledge the validity of the king's marriage with Anne Boleyn, 1535.

teenth century there appeared several prose writers who proved themselves worthy forerunners of Bacon and Hooker and Raleigh of the brilliant Elizabethan age. Foremost among these was Sir Thomas More (1480-1535), who gave to English prose a rich, pure, and philosophical style. His "Life of Edward V." has been pronounced by Hallam "the first example of good English language—pure and perspicuous, well chosen, without vulgarisms or pedantry." "Utopia," his best-known production, was written in Latin; but Burnet's translation of it has rendered it accessible to English readers. But the most important philological monument of this time, and, according to Marsh, perhaps of the whole period between Chaucer and Shakespeare, was John Tyndale's translation of the New Testament and portions of the Old (1525), a work which not only established the English prose style of his day, but has exercised a most potent influence over all subsequent English literature; for all succeeding biblical scholars have followed him closely, and our version is still in great part his translation. Another translation of the Scriptures was effected about the same time, by Miles Coverdale, but lacks the simplicity and vigor of Tyndale's version. Of the other prose writers preceding the Elizabethan reign the most important were: Lord Berners, whose translation of "The Chronicles of Froissart" has never been surpassed; Robert Fabyan and Edward Hall, who made some attempts at historical composition; and Roger Ascham, one of the most scholarly and learned of writers, who published in 1545 his "Toxophilus," written in a quiet and dignified style; while a later work of his, "The Schoolmaster," is yet accounted a valuable treatise on

education. During its composition Ascham was acting as tutor to Queen Elizabeth, and thus lived to see the commencement of her glorious reign.

Dissolution of the monasteries, 1536-1539.

INTRODUCTION OF ITALIAN INFLUENCE BY WYATT AND SURREY.

Chaucerian influence over English poetry died out in the works of Skelton, and a new epoch began with the introduction of Italian influence by Sir Thomas Wyatt (1503-1542) and Henry Howard, Earl of Surrey (1517-1547). Italy was then the centre of learning, literature, and art. Her literature had already culminated in the fourteenth century under Dante, Petrarch, and Boccaccio, and was at that time passing through its most brilliant period; hence it was natural that English travellers on coming in contact with the elegance and refinement of Italian style should seek to impart it to their own literature. So it had been with Chaucer, whose "Canterbury Tales" was planned in direct imitation of Boccaccio's "Decameron;" so it was with Wyatt and Surrey in the sixteenth century. They were both men of culture and literary talent; both travelled in Italy. They were the first English Petrarchists, and as such the predecessors of Sidney, Spenser (in his "Amoretti"), Shakespeare (in his Sonnets), and of that long line of English poets who immortalized their loves in verse. Surrey introduced blank verse as well as the sonnet into the English language. His principal works were a translation of the second and fourth books of the "Æneid," miscellaneous sonnets, a satire on the citizens of London, and paraphrases of the Scriptures. Wyatt was a poet of inferior rank to Surrey; like the latter, he wrote chiefly sonnets and

Holbein, portrait-painter to Henry VIII. At the recommendation of Erasmus he came from Germany to England, where he was first employed by Sir Thomas More, who introduced him to the king. He rose to the height of fortune in Henry's court, and painted a great number of portraits which are now considered masterpieces.

Publication of "The Book of Common Prayer," 1549.

Founding of twelve grammar-schools by Edward VI., 1551-1553.

Crown bequeathed by Edward to Jane Grey, great-granddaughter of Henry VII., and wife of Lord Guilford Dudley, son of Northumberland the Protector.

scriptural versions. Wyatt and Surrey were "the first reformers of our English metre and style." Their poetry was free from pedanticism, and displayed a judicious and delicate choice of words; while their verse was more melodious and rhythmical than that of preceding poets. The Italian influence which they introduced held supreme sway over English literature during the grand Elizabethan age which they may be said to have ushered in.

DAWN OF THE ENGLISH DRAMA.

Reign of Queen Mary. [See Tennyson's drama, "Queen Mary."]]

Execution of Lady Jane Grey and her husband, 1554.

Decline of chivalry.

The Mysteries or Miracle-plays, which had been employed by the priests of the eleventh, twelfth, thirteenth, and fourteenth centuries in giving religious instruction to the people, were supplanted in the early part of the fifteenth century by a kind of allegorical performances called the Moralities. These were not limited to the monasteries and churches, but became a secular amusement for the court and nobility. Henry VII. kept two sets of players, and under Henry VIII. large sums were expended on such exhibitions. Under this monarch the Moralities turned to religious satire: Luther and his wife were ridiculed, and the clergy mercilessly attacked. The earliest English Morality now extant is "The Castle of Perseverance," written about 1450, and giving an allegorical representation of human life and its besetting evils. Besides these rude exhibitions, performances of a more classical nature were given before learned audiences; in the fifteenth century, and long after, Latin plays were acted at the universities and schools. Out of this custom sprang the first English comedy. Nicholas Udall, Master of Eton College, who had been accustomed to writing Latin plays for his pupils, produced,

about 1540, a dramatic piece in English which was neither a Latin translation, a Mystery, nor a Morality. This new kind of composition proved to be a *comedy*—"Ralph Royster Doyster," the first English comedy. Its plot was well constructed, its characters well drawn, its style was spirited, and the loose doggerel rhyme in which it was written suited well the comic dialogue of the play. With this comedy, then, began the regular English drama, which speedily culminated in the next age.

Marriage of
Mary with
Philip of
Spain.

Loss of Calais,
the last Eng-
lish stronghold
in France,
which had been
in the hands of
the English for
more than
three hundred
years, 1558.

CHARACTERISTICS OF THE CONTEMPORARY LITERATURES OF FRANCE, GERMANY, ITALY, AND SPAIN,

WITH HISTORICAL, SCIENTIFIC, AND ART NOTES.

I. **France.**—House of Valois: CHARLES VI., -1422. CHARLES VII., 1422-1461. LOUIS XI., 1461-1483. CHARLES VIII., 1483-1498. LOUIS XII., 1498-1515. FRANCIS I., 1515-1547. HENRY II., 1547-1559.

Continuation of the Hundred Years' War: battle of Agincourt, 1415; success of Joan of Arc: all France, except Calais, freed from the English.

Post Letters, 1464.

Introduction of printing, 1470.

Revival of the classics: Greek first taught in the University of Paris, 1458.

Metaphysical contests between the Realists and Nominalists.

Budeus, the great Greek scholar and rival of Erasmus.

Improvement in Poetical Style. *Duke of Orleans, Villon.*—The last trace of the Trouvères disappeared with the fourteenth century, and their places were taken by two distinguished poets—one the princely Duke Charles of Orleans, the other the vulgar and unprincipled Villon. François Villon was somewhat the more important of the two. Born in humble life and possessed of evil passions, he presented a strange medley of villany and inspiration. He was twice sentenced to be hanged for larceny, but pardoned by Parliament. His longest work was "Le Grand Testament"—a spirited, though often coarse, description of his own narrow world—his experiences, his misfortunes, and his struggles. Though the merit of having freed poetical style from the rudeness of the romance-singer has been claimed for Villon, it is thought that such an improvement was really due to the more refined and cultivated Duke of Orleans.

Commencement of Philosophical Historical Writing in "*The Memoirs of Philippe de Commines.*"—The greatest writer of the fifteenth century in France, as of the fourteenth, was a chronicler—Philippe de Commines, the devoted admirer and confidant of Louis XI., whom Hallam has pronounced the Tacitus of France. His "Memoirs," extending over the period 1464-1498, present a powerful delineation of the characters of Louis XI. and his contemporaries, and

a fervid account of the political intrigues of that diplomatic monarch. But these works form an epoch in historical writing. Unlike Froissart, whose "Chronicles" are little more than a collection of facts, Commines subjected facts to comparison and analysis, and was thereby enabled to make generalizations and form moral conclusions; by him personal characters are criticised and men's actions reflected upon; his works deal with the spirit of the age as well as with the body.

Rise of the Modern Classical and Romantic Schools under Ronsard and Marot.—The reign of Francis I. marks a new epoch in French literature. The introduction of classical learning in France led to an imitation of ancient writers and a contempt for those of their own country. Thus arose the so-called Modern Classical School, of which Ronsard (1524–1585) was the great leader; which those who derived their materials from national rather than classical elements were termed the Romantic School. To the latter belonged Clement Marot (1495–1544), the chief poet of his time. He was a true descendant of the Troubadours, and united their animation with all the excellencies of the fifteenth-century writers. His psalms, epistles, and epigrams are distinguished by a simple and humorous style, which La Fontaine subsequently adopted for his model. But Marot and his followers were eclipsed for a time by the Modern Classical School, which held sway for about half a century. Ronsard (a nobleman of learning, and the leader of a group styled the French Pleiad), Jodelle, Du Bellay, Baif, Belleau, Dorat, and Thyard conceived the design of a literary reform by which the language should be enriched with words and metaphors from the Latin and Greek, and poetry adapted to classical styles and forms. Du Bellay published the creed of the new school in 1549; it was speedily adopted by the *litterati* of the time; and thus was introduced that ridiculous pedanticism into French literature which continued till the reformation of

Publication of Ruel's "Compilation on Botany" in 1536.

Publication of Calvin's "Institution sur la Religion Chrétienne," the literary masterpiece of the Reformation, 1535.

Italian influence increased by the arrival of Catharine de' Medici in France, 1533. She patronized art and literature.

Francis I., the father of French literature. During his reign the French court acquired that polish and refinement in taste and manners for which it has since been noted.

Ancient drama introduced by Jodelle.

Rabelais (1483–1553), author of the cele-

brated "Life of Gargantua and Pantagruel."

Malherbe. But it was not till the latter half of the sixteenth century that the school reached the height of its popularity.

II. **Germany.**—Houses of Hapsburg, Luxemburg, etc.: RUPERT, 1400-1410. SIGISMUND, 1410-1438. House of Austria: ALBERT II., 1438-1439. FREDERICK III., 1440-1493. MAXIMILIAN I., 1493-1519. CHARLES V., 1519-1556.

Art cultivated by the celebrated Van Eyck family: to them is due the invention of oil-painting.

Invention of printing about 1435.

The Mazarin Bible, discovered about the middle of the last century in Cardinal Mazarin's library at Paris, and supposed to have been issued from the press of Gutenberg & Faust about 1455, is the earliest printed book known.

Thomas à Kempis (1380-1471), author of "Imitation of Christ."

Culmination of the Meistersänger. Hans Sachs.—

The Meistersänger flourished greatly during the fifteenth and early part of the sixteenth centuries. The only one celebrated out of Germany was Hans Sachs (1494-1576), of Nuremberg, "the Cobbler-poet of the Reformation." Having received a good education, he adopted the trade of a shoemaker, and travelled all over Germany, visiting the Meistersänger of different parts of the country. At the age of twenty-two he returned home, and devoted himself to poetry. Excepting the Spanish dramatist, Lope de Vega, he is the most prolific writer known in literature; besides musical and graceful lyrics, he wrote dramas, carnival-plays, fables, legends, and hymns which have been much admired. The years preceding and succeeding the Reformation were especially fruitful in satirical and allegorical works. One of the most remarkable of the former class was Sebastian Brandt's "Narrenschiff" (Ship of Fools), a didactic poem which bitterly satirized the vices of society. It has been translated into English by Alexander Barclay, and also into Latin, Dutch, and French, and was the most popular work of the fifteenth and sixteenth centuries. It was the first German poem of any length that dealt with contemporary events instead of ancient battles and knights. The work was imitated by Thomas Mürner in his "Till Eulenspiegel" (Till Owlglass), a prose satire of great popularity. The Meistersänger period was rich in simple lyrics; then originated the celebrated Volkslieder of Germany which form the collection "Des Knaben Wunderhorn." Each class of people, each trade and profession, had its distinctive songs.

Theological Literature attending the Reformation. Erasmus, Ulrich von Hutten, Martin Luther, Melancthon.—The religious disputes which agitated Germany during the sixteenth century turned literature in the direction of theology, and the first scholars of that time were more or less engaged in religious controversy. Foremost among these, besides Luther, was Desiderius Erasmus (1467–1536), perhaps the most learned man of his age. He led the movement against scholasticism, and was one of the first to master Greek, and to introduce the study of the language into Germany, France, and England. The principle that reason is men's guide in life was first enunciated and carried into practice by him; he hated monastic habits and every species of dogmatism, and his celebrated "Colloquies" gave such offence to the monks that it became a motto "that Erasmus laid the egg and Luther hatched it." Ulrich von Hutten (1488–1523) was styled the German Demosthenes for his philippics against papacy; he took part with Reuchlin in the famous contention between him and the German monks. But the founder of Protestantism was Martin Luther (1500–1624), the hero of the Reformation. He was eminently fitted for the work by extraordinary boldness, zeal, and industry in declaring and maintaining his belief, and by great ability to defend his doctrine. His writings are numerous; they are chiefly his translation of the Bible, pamphlets and discourses, numerous hymns, and a catechism. Luther's right-hand man was Philip Melancthon, who exercised over him a restraining influence.

Revolution in Language.—Luther's translation of the Bible, which appeared in 1534, marks an epoch in German literature; by it the language was recreated. High-German, which had been the literary language since the time of Charlemagne, was adopted by Luther in his translation; but by him it was refined, polished, and rendered pure and beautiful in style. Luther's new High-German is modern German.

Founding of universities: Leipsic, 1409; Wittenberg, 1502; Frankfurt, 1506.

First appearance of Martin Luther as a reformer by the publication of his ninety-five theses, 1517.

Swiss Reformation, under William Farel, Ulrich Zwingli, and John Calvin.

Culmination of German art.

Albert Dürer, called the Father of German painting: his best works are Christian Martyrs in Persia and Adoration of the Holy Trinity.

Holbein, the great portrait-painter, who spent most of his life at the court of Henry VIII. of England.

Great Production of Hymns.—The Germans have produced more sacred poetry than any other people. Their serious and religious nature, together with their poetic temperament, made them natural and easy hymn-writers, and at no period in their history would such compositions be more fitting than at the time of the Reformation. Luther edited the first hymn-book, and himself composed thirty-nine hymns, many of which—particularly “Ein feste Burg ist unser Gott und Sieglied des Protestantismus” (triumphal hymn of Protestantism)—are familiar. Many hymns were also produced by Ulrich von Hutten, Hans Sachs, and other religious writers of the time.

III. *Italy.*—INNOCENT VII., 1404–1406. GREGORY XII., 1406–1409. ALEXANDER V., 1409–1410. JOHN XXII., 1410–1417. MARTIN V., 1417–1431. EUGENE IV., 1431–1447. NICOLAS V., 1447–1455. CALIXTUS III., 1455–1458. PIUS II., 1458–1464. PAUL II., 1464–1471. SIXTUS IV., 1471–1484. INNOCENT VIII., 1484–1492. ALEXANDER VI., 1492–1503. PIUS III., 1503. JULIUS II., 1503–1513. LEO X., 1513–1522. ADRIAN VI., 1522–1523. CLEMENT VII., 1523–1534. PAUL III., 1534–1550. JULIUS III., 1550–1555. MARCELLINUS II., 1555–1556. PAUL IV., 1556–1559.

Copernicus (1473–1543), a celebrated German astronomer.

Encouragement of Classical Learning by Papal and Secular Power.—Though the restoration of letters had its first beginning with Petrarch and Boccaccio, the real study of Greek began in 1395, when Emanuel Chrysoloras, a former ambassador from Constantinople to Italy, was installed as public teacher of Greek at Florence. From thence he went to Venice, Pavia, and Rome. Other eminent instructors in Greek were Guarino Guarini, of Verona; Aurispa, of Sicily; Poggio Bracciolini, and Lorenzo Valla: their labors were not confined to teaching; by them manuscripts were collected and translated, and a classical love and taste spread throughout Italy. But in the early part of the fifteenth century the progress of ancient learning was greatly accelerated by public patronage: Alfonso, King of Naples, the Dukes of Este, and the Medici of Florence, as well as the popes—particularly Nicolas V., Pius II., and Leo X.—used their

Italy composed of different states, each rivalling the others in literature and art.

influence and wealth in establishing literary academies, founding libraries, encouraging scholars, and maintaining translators and teachers. Intense desire for learning is the characteristic feature of Italian history of the greater part of the fifteenth century; little or nothing was contributed to the national literature.

Revival of Native Literary Genius under Lorenzo de' Medici and his Circle.—The despotic reign of Lorenzo de' Medici (1469–1492), as head of the Florentine republic, forms an epoch in Italian literature. Native genius, which had been dormant since the deaths of Petrarch and Boccaccio, was then awakened. Lorenzo—himself a poet, and taking the lead in sonnet-writing and light lyrical composition—was a great patron of literature and art, and has been called the “Augustus of Florence.” He founded academies of learning and art-schools, and gathered about him men of literary and artistic genius. Lorenzo and his learned friend Poliziano (1454–1492) began the revival of vernacular poetry by their own compositions in the Italian language. The impulse thus given soon had effect, and a literary movement arose which culminated in the most brilliant period in Italian annals. It was at Lorenzo's court that Luigi Pulci (1431–1487) composed his “Morgante Maggiore,” the forerunner of the Italian romantic epics. It is a poem consisting of twenty-eight cantos, and has been variously criticised; for, while some regard it as a burlesque, others consider it a serious production: while some speak of it with contempt, others claim that it is equal to Ariosto's epic. During this period, though not at Florence, was produced the celebrated “Orlando Innamorata,” by Boiardo (1430–1494), a prominent man at the court of Ferrara. This poem was a romantic epic, in some respects similar to the “Morgante Maggiore,” but far superior. It prepared the way for Ariosto, whom he often surpassed in narrative power.

Fall of Constantinople, 1453: learned Greeks seek refuge in Italy.

Great progress in art: Fra Angelico, best known in America by the angels on gilded panels, copied from originals on the frame of a picture of the Madonna in the Uffizi Gallery at Florence; Botticelli, author of numerous frescoes in the Sistine Chapel of the Vatican; and Ghirlandajo (1449–1498), celebrated as the master of Michael Angelo.

Founding of the Vatican library by Nicolas V.

Introduction of printing in 1465.

The first printed edition of Petrarch's works in 1470, of Boccaccio's in 1471, and of Dante's in 1472.

Golden period of art: Il Francia and Andrea Mantegna, whose Madonna of Victory at the Louvre is celebrated; Pietro della Francesca, and Perugino, the master of Raphael; the Bellini, whose most famous disciples were Giorgione and Titian, the finest colorists among Italian painters; Michael Angelo, the great painter, sculptor, architect, and poet; his most famous paintings are the frescoes in the Sistine Chapel of the Vatican; his finest works as a sculptor are the David, executed in 1502; Moses, made to adorn the tomb of Julius II.; the tombs of Giulio and Lorenzo de' Medici—on the former are the figures Early Dawn and Evening, on the latter those of Day and Night; superintendence of the building of St. Peter's allotted him in 1546, for which church he designed the dome.

Culmination of the Romantic Epic with Ariosto.—

The romantic epic previously cultivated by Pulci, Boiardo, and Berni—in his revision of the "Orlando Innamorata"—culminated in Ariosto's "Orlando Furioso" (1516), the greatest poem of its class in literature. It was composed to entertain the ducal court at Ferrara, where each canto was read as soon as completed. Rogero, from whom the Este family, who then ruled at Ferrara, claimed descent, is the hero of the poem, which consists of three main narratives—the war between Charlemagne and the Saracens, Orlando's love and madness, Ruggiero's attachment to Bradamant. The whole is a continuation of Boiardo's epic, and the prototype of Spenser's "Faerie Queene" in English.

Rise of the Italian Drama under Trissino and Aretino.—Along with epic poetry rose dramatic. The first non-religious drama in Italian was Poliziano's "Orpheus," of the fifteenth century, when there were produced also many translations from the Greek dramatists. But the earliest Italian dramas composed after the Greek model were by Trissino (1478–1550), a distinguished personage at the court of Leo X., who was a great patron of dramatic art. His chief work is "Sophonisba," a tragedy, of which the subject was taken from the history of the Roman Livy and the style copied after Æschylus and Sophocles. Like the Greek, it is not divided into acts and scenes. Pope refers to this work in his lines,

"With arts arising, Sophonisba rose,
The tragic muse returning, wept her woes.
With her the Italian scene first learned to glow,
And the first tears for her were taught to flow."

Trissino was an intimate friend of Rucellai, a brother tragedian. His dramas, "Rosmunda" and "Orestes," are imitations of Euripides, and inferior in style to Trissino's. The first writer of comedy of any note was Pietro Aretino (1492–1557), perhaps the greatest satirist in literature. Papacy and royalty feared his ridicule and cringed before him. Charles

V. of Germany offered to create him a cavalier; Henry VIII. of England sent him money; the prince of Spain sent to Italy for his works as soon as they were published; Julius III. would have made him a cardinal; and presents were poured upon him from all quarters. His comedies, "Filocopo," "Ippocrito," etc., are true pictures of the age; they are original in plot and style, and full of fervor and spirit. They were exceedingly popular, and, from Aretino's time, more attention was paid by writers to public taste.

Cultivation of Satirical and Lyric Poetry by Berni, Cardinal Bembo, Vittoria Colonna, and Michael Angelo.—There are satirical passages in Dante's "Divina Commedia" and in the works of Petrarch and Ariosto; but the chief burlesque poet in Italian literature is Francisco Berni (d. 1536). A light and graceful style has been called after him "Bernesque." The cultivators of lyric poetry were Petrarcheans, and very numerous during the fifteenth and sixteenth centuries. Foremost among them were Cardinal Bembo (1476–1547), secretary to Leo X., and passionately attached to the famous Lucretia Borgia, daughter of Alexander VI. and wife of Alphonso, Duke of Ferrara; and Vittoria Colonna (1490–1547), the friend of Bembo and Cardinal Pole. Michael Angelo also produced sonnets of statuesque clearness and severity.

Progress of Italian Prose. Machiavelli.—Italian diplomacy and intrigue reached their climax in the life and works of Niccolo Machiavelli (1469–1527), whose surname has become a synonym for artful duplicity, and whose Christian name has been applied to the evil one:

"Nick Machiavel had ne'er a trick,
Tho's he gave his name to our Old Nick."

BUTLER'S *Hudibras*, iii. i.

Sent to Valence as spy on the proceedings of Cæsar Borgia, he admired the eloquence, courteous manners, and political sagacity of that intriguing

Leonardo da Vinci painted on the walls of the Dominican convent of the Madonna della Grazie, during the years 1496–1498, the Last Supper, rendered familiar through numerous engravings, especially those by Morghen and Dick.

Commencement of St. Peter's, the largest cathedral in Christendom, 1506.

Raphael of Urbino (1483–1520); his four great paintings on the walls of the Vatican represent Theology, Poetry, Philosophy, and Jurisprudence; he is most celebrated for his Madonnas, especially the Sistine Madonna, which procured for him the epithet, "Il Divino."

his last work was the Transfiguration, which has been called the masterpiece of masterpieces.

duke, upheld his murderous course, and made him the hero of his noted work, "The Prince," which was subsequently written to recommend himself to the Medici. It portrays the political condition of the times, and reveals the art of securing absolute power by artifice and wickedness. Its underlying principle is that "the end justifies the means." The immoral doctrines of this celebrated treatise, though received with unquestionable admiration by his contemporaries, have brought down on Machiavelli the severest censure of posterity, and caused him to be regarded as the personification of all wickedness and deceit. "The terms in which he is commonly described," says Macaulay, "would seem to import that he was the Tempter, the Evil Principle, the discoverer of ambition and revenge, the original inventor of perjury, and that, before the publication of his fatal 'Prince,' there had never been a hypocrite, a tyrant, or a traitor, a simulated virtue or a convenient crime. One writer gravely assures us that Maurice of Saxony learned all his fraudulent policy from that execrable volume. Another remarks that since it was translated into Turkish the Sultans have been more addicted than formerly to the custom of strangling their brothers. Lord Lyttelton charges the poor Florentine with the manifold treasons of the house of Guise and with the massacre of St. Bartholomew. Several authors have hinted that the Gunpowder Plot is to be primarily attributed to his doctrines, and seem to think that his effigy ought to be substituted for that of Guy Fawkes in those processions by which the ingenious youth of England annually commemorate the preservation of the Three Estates. . . . It is indeed scarcely possible for any person, not well acquainted with the history and literature of Italy, to read without horror and amazement the celebrated treatise which has brought so much obloquy on the name of Machiavelli. Such a display of wickedness, naked yet not ashamed, such cool, judicious, scientific atrocity, seemed rather to

Amerigo Vespucci (1451-1492), the great Florentine navigator and discoverer.

belong to a fiend than to the most depraved of men. Principles which the most hardened ruffian would scarcely hint to his most trusted accomplice, or avow, without the disguise of some palliating sophism, even to his own mind, are professed without the slightest circumlocution, and assumed as the fundamental axioms of all political science." Machiavelli earnestly desired the unity of Italy; hence republicans of that country regard him as their precursor, a fact which accounts for the extraordinary enthusiasm shown during the celebration of his centenary at Florence, in 1869. Among other prose writers were the historian Francesco Guicciardini, Vasari, author of the well-known "Lives of Italian Painters," Luigi da Porto, who wrote "Guilietta"—another form of "Romeo and Juliet"—and Bandello, from whose works Shakespeare and other dramatists have frequently drawn.

Italy distracted by the wars of Francis I. of France and Charles V. of Germany.

IV. **Spain.**—Kingdom of Navarre: CHARLES III., -1425. BLANCHE and JOHN II., 1425-1479. ELEANOR, 1479. FRANCIS, 1479-1483. CATHERINE and JOHN D'ALBRET, 1483-1512.

Kingdom of Castile: HENRY III., -1406. JOHN II., 1406-1454. HENRY IV., 1454-1474. ISABELLA, 1474-1504. JOANNA, 1504-

Kingdom of Aragon: MARTIN, -1410. FERDINAND THE JUST, 1412-1416. ALFONSO V., 1416-1458. JOHN II., 1458-1479. FERDINAND II., 1479-1516. CHARLES I., 1516-1556.

Golden Period of the Ballads.—Of the three great classes of Spanish ballads—over one thousand in number—the historic, which celebrate national heroes, as "Bernardo del Carpio," "Fernan Gonzalez," "The Seven Lords of Lara," "The Cid," "Don Roderrick," and "The Paladin," those relating to Charlemagne and his peers were, for the most part, produced in the fifteenth century; but the Moorish, treating of Saracenic exploits and Mohammedan customs and manners, are thought by some critics to belong to the sixteenth or even seventeenth century. These ballads are characterized by extreme simplicity and a warlike spirit. They were written to be accompanied by the lyre or the guitar, and constitute almost entirely the Spanish literature of the age.

Introduction of printing in 1474: the first printed book in Spain was a treatise on the Conception of the Virgin.

Discovery of America by Christopher Columbus, whom Queen Isabella had assisted.

Vasco da Gama opens the sea-route to India, 1498.

Union of Spain into one kingdom under Charles I., 1516. Commencement of the most brill-

iant period of Spanish history.
Circumnavigation of the globe by Magellan, 1519-1521.
Publication of the magnificent Polyglott Bible of Alcalá, in five volumes, containing, in triple columns, the Hebrew, Septuagint Greek, and Latin Vulgate texts, 1544-1577.

Introduction of Italian Influence.—The national heroic lyrics of Spain, though forcible in diction, were somewhat hyperbolical in style; but, by contact with the Italians during the various wars waged in Italy between the rulers of Spain, France, and the German Empire, Spaniards became acquainted with their more elegant and classical style, and in the early part of the sixteenth century introduced into their country that Italian influence which reigned supreme over Europe. Poetry assumed a more plaintive tone, and the use of the sonnet became prevalent, though unsuited to the Spanish tongue.

BOOKS OF REFERENCE.

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Roscoe's "Life of Lorenzo de' Medici."</p> | <p>F. A. Trollope's "History of the Commonwealth of Florence."
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Washington Irving's "Alhambra" and "Fall of Grenada."
Robertson's "History of Charles V."
Ticknor's "History of Spanish Literature."
Rodd's "Spanish Ballads."</p> |
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Day of California

DARK AGE.

A.D. 1400-1558.

	<i>Civilians.</i>		<i>Authors.</i>
GREAT BRITAIN.	Henry IV. Henry V. Henry VI. Edward IV. Edward V. Richard III. Henry VII. Henry VIII. Edward VI.	Mary. Cranmer. Sebastian Cabot. John Knox. Wolsey. Cromwell. Mary Stuart. Lady Jane Grey.	John Skelton. Sir Thomas Wyatt. Miles Coverdale. Earl of Surrey. Colet. Linacre. William Grocyn. William Caxton. Sir Thomas More. John Lydgate. William Tyndale. Roger Ascham. Occleve. James I. of Scotland.
FRANCE.	Charles VI. Charles VII. Louis XI. Charles VIII. Louis XII. Francis I.	Henry II. Joan of Arc. Jacques Lefèvre. John Calvin.	Duke of Orleans. Marot. Philip de Commines. Ronsard. Villon. Budeus.
GERMANY.	Robert. Sigismund. Albert II.	Frederick III. Maximilian I. Charles V.	Ulrich von Hutten. Desiderius Erasmus. Martin Luther. Philip Melancthon. Hans Sachs. Sebastian Brandt. Thomas Mürner. Thomas à Kempis.
ITALY.	Boniface IX. Innocent VII. Gregory XII. Alexander V. John XXII. Martin V. Eugene IV. Nicolas V. Calixtus III. Pius II. Paul II. Sixtus IV. Innocent VIII.	The Medici. Alexander. Julius II. Pius III. Leo X. Adrian VI. Clement VII. Paul III. Julius III. Marcellinus II. Paul IV. Cesar Borgia. Lucretia Borgia.	Machiavelli. Savonarola. Cardinal Bembo. Vittoria Colonna. Luigi Pulci. Ludovico Ariosto. Lorenzo de' Medici. Boiardo. Pietro Aretino. Guarini. Francisco Berni. Luigi da Porta. Bandello Poliziano. Trissino. Guicciardini. Vasari.
SPAIN.	Charles III., John II., Eleanor, Francis, Catherine, of Navarre. Henry III., John II., Henry IV., Isabella, Joanna, of Castile. Martin, Ferdinand, Alfonso V., John II., Ferdinand II., of Aragon.	Ferdinand V. Charles I. Christopher Columbus. St. Francis Xavier. Ignatius Loyola. Fernando Cortez. Cardinal Ximenes. Magellan. Balboa.	Ballad-writers.

DARK AGE.

A.D. 1400-1558.

<i>Scientists and Philosophers.</i>	<i>Painters, Sculptors, etc.</i>	
		GREAT BRITAIN.
Bernard Palissy. Peter Ramus.	Delorme. Goujon.	FRANCE.
Copernicus. Paracelsus. Coster. Gutenberg. Schaeffer.	Martin Schön. Hubrecht van Eyck. Jan van Eyck. Hans Memling. Albert Dürer. Holbein.	GERMANY.
Fallopious.	Fra Angelico. Fra Lippi. Masaccio. Leonardo da Vinci. Raphael. Michael Angelo. Correggio. Andrea del Sarto. Fra Bartolommeo.	ITALY.
Fernandez.	Luis de Morales. Berruguete. Juan de Juni. Navarrete. Fernando Gallegos.	SPAIN.

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ABSTRACT

IV.

ELIZABETHAN AGE.

A.D. 1558-1649.

GREAT INTELLECTUAL SPLENDOR. THE GOLDEN AGE OF
ENGLISH LITERATURE.

POPULARITY OF THE PETRARCHEAN SCHOOL.

PREVALENCE OF EUPHUISM AS A FASHION.

PRODUCTION OF THE GREAT ENGLISH ROMANTIC EPIC,
"FAERIE QUEENE," BY EDMUND SPENSER.

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CULMINATION OF THE DRAMA UNDER SHAKESPEARE.

FOUNDATION OF SCHOLARLY HISTORICAL WRITING BY
SIR WALTER RALEIGH.

REFORMATION IN NATURAL PHILOSOPHY DUE TO SIR
FRANCIS BACON.

DECLINE OF POETRY UNDER THE SO-CALLED METAPHYS-
ICAL POETS.

to visit
Australia

CHARACTERISTICS OF THE ELIZABETHAN AGE,

WITH HISTORICAL, SCIENTIFIC, AND ART NOTES.

A.D. 1558-1649.

The phrase "literature of the Age of Elizabeth" is not confined to the literature produced in the reign of Elizabeth, but is a general name for an era in literature commencing about the middle of her reign, reaching its maturity in the reign of James I., and perceptibly declining during the reign of his son. It is called by the name of Elizabeth because it was produced in connection with influences which originated or culminated in her time, and which did not altogether cease to act after her death; and these influences give to its great works—whether published in her reign or in the reign of James—certain mental and moral characteristics in common.—E. P. WHIPPLE.

English Sovereigns	{	Tudor . . ELIZABETH, 1558-1603.
		Stuarts { JAMES I., 1603-1625. CHARLES I., 1625-1649.

GREAT INTELLECTUAL SPLENDOR. THE GOLDEN AGE OF ENGLISH LITERATURE.

THE Elizabethan Age is the grandest and most brilliant period in English literature, and compares favorably with the greatest epochs of ancient Greece or Rome, of modern Italy or France. It was a splendid consummation of the feeble attempts made during the preceding dark era, and a complete development of the natural genius of the English people awakened by the revival of learning, the translation of the Bible, the invention of printing, the discovery

Re-establishment of Protestantism: Supremacy Bill ascribing to Elizabeth all power in the Church and State of England; Act of uniformity prohibiting attendance of other service than that of the Established Church.

Reformation in
Scotland under
John Knox.

of America, the Reformation, liberty of thought, and the chivalry of the times. Masterpieces were produced in the three great departments of literature—Drama, Poetry, Prose—while the fertility of lesser writers was remarkable: as many as two hundred minor poets then flourished whose productions, remarkable for their quantity rather than quality, are evidence of the unparalleled literary activity of the age.

POPULARITY OF THE PETRARCHEAN SCHOOL. [See "Age of Chaucer—*Italy*."]

Return of Mary
Queen of Scots
to her own
kingdom from
France, 1561.
[See Algernon
Charles Swin-
burne's dramas
"Chastelard"
and "Both-
well."]

Rise of the
Puritans.

Italian influ-
ence exerted
through travel
and literary
commerce on
English man-
ners and tastes.

Italian dress
and customs
became the
fashion; their

Petrarchean poetry, introduced by the Earl of Surrey at the close of the preceding age, became very popular in England during the latter half of the sixteenth century. About 1570 Roger Ascham wrote: "They have in more reverence the triumphes of Petrarch than the Genesis of Moses." Poets celebrated their Platonic loves in a series of plaintive sonnets, of which those best known at the present day are the "Sonnets" of Shakespeare and Spenser's "Amoretti." Frequently such a series would be interspersed with *cansones* and *ballatas*, after the Italian fashion, as in the "Astrophel and Stella" of Sir Philip Sidney, whom his friend Raleigh was wont to call the English Petrarch, a title peculiarly appropriate to the brilliant ornament of Elizabeth's court and the idol of English society. Constable's "Sonnets to Diana," as well as similar productions and love poetry of Marlowe, Peele, Greene, Lodge, and a throng of more obscure poets, were Petrarchean. But the most complete representative of this school in English literature was William Drummond, of Hawthornden (1585-1649), a Scotchman by birth, but English in literary taste and sentiment. His love-sonnets were distinguished for

their grace and sweetness, and his "Flowers of Zion" bears a close resemblance to the "Triumphs" of his Italian master.

imitation not
always produc-
tive of good re-
sults.

PREVALENCE OF EUPHUIISM AS A FASHION.

Towards the close of the sixteenth century a new, affected, exaggerated style took possession not only of literature but of oratorical discourse and even ordinary conversation. It was common to all Europe, and appeared almost simultaneously in the Gongorists of Spain, the Marinisti of Italy, the Pleiad of France, and the Euphuists of England. This literary extravagance cannot be traced to an origin with any one nation, for it was so in keeping with the buoyant, fantastic spirit of the age that the instantaneousness of its adoption rendered its transition from one country to another imperceptible. The founder of English Euphuism was John Lyly, distinguished both as a dramatist and a poet, who in 1579 published a prose romance modelled after the Italian, and entitled "Euphues, the Anatomy of Wit," which was received with universal admiration. "Our nation," wrote Edward Blount, a courtier of Charles I.'s time, "are in his debt for a new English which hee taught them. All our ladies were then his scollers; and that beautie in court who could not parley Euphuesme was as little regarded as shee which now there speakes not French." Euphuism immediately became the fashion: ladies committed to memory the enigmatical phrases and far-fetched conceits of Euphues, and Elizabeth herself was one of its strictest followers. Its influence over literature was supreme for a time, especially in prose, as is seen in Sir Philip Sidney's "Arcadia," a prose romance written about 1580, though not pub-

Translations of
Italian novels
flooded the
market.

"These bee
the inchant-
mentes of
Circes," wrote
Roger Ascham,
"brought out
of Itaile to
marre mens
maners in Eng-
land; much,
by example of
ill life, but more
by preceptes of
fonde bookes,
of late trans-
lated out of
Italian into
English, sold in
every shop in
London. . . .

There bee moe
of these un-
gratious bookes
set out in
Printe within
these fewe
monethes, than
have bene sene
in England
many score
yeares before.
. . . They make
more account
of Tullies of-
fices, than S.
Pauls epistles;
of a tale in
Bocace than a
storie of the
Bibls."

Growth of English manufactures and of English commerce; foundation of the Royal Exchange at London, 1566.

Carriages introduced into England, 1564, and created much excitement; some said of the first one that it was "a great sea-shell brought from China," and some declared it "a temple in which cannibals worshipped the devil."

Prevalence of classical study as the fashion: Queen Elizabeth and many court ladies were familiar with Greek and Latin—reading and appreciating Cicero, Plato, etc., in the original, and were able to write and converse fluently in them.

Improvement in architecture: turreted castles, adorned with gardens and fountains, were constructed in a style

lished till after his death, and which became the most popular book of the seventeenth century among court circles. The fashion of Euphuism, however, passed away, and even in Sidney's "Defence of Poesie," written only a year after the composition of the "Arcadia," and the first scholarly literary criticism in the language, there was a decided change to a more serious and dignified style. Its affectation and conceits became the subject of ridicule, and Shakespeare's caricatures of it, particularly in the character of Armado in "Love's Labour's Lost," have made it known to modern readers. Another famous exhibition of Euphuism is the grotesque character of Sir Piercie Shafton in Sir Walter Scott's novel, "The Monastery." [See *France, Italy, Spain.*]

PRODUCTION OF THE GREAT ENGLISH ROMANTIC EPIC, "FAERIE QUEENE," BY EDMUND SPENSER.

The appearance of the "Faerie Queene," in 1590, has been pronounced the one critical event in the annals of English poetry, since it settled the question whether or not there was to be an English poetry. Skilful imitators of Italian verse, like Surrey and Spenser, had been flourishing for half a century, but no great imaginative poem had been produced since the time of Chaucer. In accordance with the spirit of his time, Spenser turned to Italy for his model, and, taking Ariosto as his master, produced the last epic of chivalry in literature, and one of the greatest ideal poems in the language. Spenser's work led many poets to adopt an allegorical style, but of his imitators two only attained any success. These were Giles (1588-1623) and Phineas Fletcher (1584-1650), authors of the respective poems

"Christ's Victory and Triumph," and "The Purple Island," a tedious allegorical description of the human mind and body.

half Italian and half Gothic, called the Tudor style of architecture.

OUTBURST OF PATRIOTIC POETRY.

Excepting the ballads and rhyming chronicles, the first attempt to celebrate in verse the events of English history was made in a work entitled "A Mirror for Magistrates," a series of stories by various authors, taken from English history, and published in 1559. Thomas Sackville planned the entire work, and though his own part in its composition was small—consisting only of the Induction and one tale—it is far superior to the rest of the production, and may be compared with passages from Spenser in luxurious description and powerful imagination. The intent of this work was, however, rather moral than patriotic, the stories being intended as lessons of virtue and as guides to kings and statesmen in their conduct. But the impulse which sprang from national triumph—the defeat of the Spanish armada, the successful establishment of the Reformation—and from national love, awakened by political repose and social comfort, led to a somewhat unique outburst of national poetry as one of the manifestations of the intense patriotism of the time and of the interest felt by the English people in their own country and history. The best specimens of this class of poetry are William Warner's "Albion's England" (1586), a versified history of England from the Deluge to the reign of Elizabeth; Samuel Daniel's "History of the Civil Wars" (1595), a poem on the struggles between the Lancastrians and Yorkists; and the three works of Michael Drayton—"The Barons' Wars," a poetical account of the events

Erection of the first English theatre by James Burbadge, under the patronage of the Earl of Leicester, 1576.

Advancement in social comfort: Harrison (1580) noted several important changes in his time—the multitude of chimneys, the substitution of feather-beds and sheets for straw-pallets, and of pewter vessels for wooden platters; glass was used for windows, and floors were covered with tapestry and carpets.

Extravagance
in dress :
"They dressed
magnificently
in splendid ma-
terials, with the
luxury of men
who rustle silk
and make gold
sparkle for the
first time :
doublets of
scarlet satin ;
cloaks of sable,
costing a thou-
sand ducats ;

of Edward II.'s reign, "England's Heroical Epistles" (1598), and the "Polyolbion" (1613), the most ambitious of all, being a description of the scenery of England and Wales, together with an account of local traditions in fifteen thousand Alexandrine couplets—a colossus of industry. Drayton was the last of these patriotic poets, and even before the death of Elizabeth poetry took on a satirical and didactic tone.

ORIGIN OF ENGLISH POETICAL SATIRE.

velvet shoes,
embroidered
with gold and
silver, covered
with rosettes
and ribbons ;
boots with fall-
ing tops, from
whence hung a
cloud of lace,
embroidered
with figures of
birds, animals,
constellations,
flowers in sil-
ver, gold, or
precious
stones ; orna-
mented shirts
costing ten
pounds apiece.
It is a com-
mon thing to
put a thousand
goats and a
hundred oxen
on a coat, and
to carry a whole
manor on one's
back.' The
costumes of the
time were like
shrines. When
Elizabeth died
they found
three thousand
dresses in her
wardrobe.
Need we speak
of the mon-
strous ruffs of
the ladies, their
puffed-out
dresses, their
stomachers stiff
with diamonds?
As a singular
sign of the
times, the men
were more
changeable and

Satire became a distinct element of English poetry during the latter years of Elizabeth's reign. "Many passages, indeed, of social and personal invective are found in earlier writers. Chaucer's pictures of the monastic orders abound in open and implied censure ; both the spirit and matter of Langland's work are satirical, but in neither of these authors is satire an essential characteristic : a certain infusion of it was inevitable to the task they undertook, but it was far from being a primary condition. Skelton was too ribaldrous, too full of mere venom and spite against individuals to be ranked as anything more than a mere lampooner, and Surrey and Wyatt pointed out the way to this kind of composition without following it themselves." The first work in English literature professing to be a satire, and possessing all the essential characteristics of that species of literature, was the "Virgidemarium," by Joseph Hall, afterwards Bishop Hall, and the theological opponent of Milton. The first three books of the satire were published in 1597, and the last three in 1599, the whole being a series of poetical attacks on the affectations which then pervaded literature and society. As Puritanism and theological controversy increased, satire be-

came more abundant and more bitter. The greatest satirists of the reign of James I. were John Donne and George Wither; the latter was imprisoned for his satire, "Abuses Stript and Whipt," written in 1614. Under Charles I. satirical pieces, short but severe, flooded the market and aggravated the animosity of Roundhead and Cavalier.

more bedecked than they."—
H. A. TAINÉ.

Circumnavigation of the globe by Sir Francis Drake, 1578.

DEVELOPMENT OF THEOLOGICAL WRITING BY RICHARD HOOKER.

Puritanism led also to a theological literature. The first petty combats between Episcopacy and Puritanism were carried on by pamphlets only; but as the controversy became more serious it was taken up by the most profound thinkers of the time, and thus a theological literature was developed whose great excellence in the succeeding age caused it to be characterized as the Augustan Age of English Divinity. The founder of philosophical theological literature was Richard Hooker (1553–1600), a man of vast learning and comprehensive mind, and the most solid and persuasive of logicians, who defended the principles of the Church of England in a work entitled "A Treatise on the Laws of Ecclesiastical Polity" (1594). Hooker was a graduate of Oxford, and in 1585, on account of his eloquence, was named Master of the Temple in London, and the controversy in which he was there involved with the Puritan, Walter Travers, occasioned the project of his great work. To secure the necessary quiet for its composition, he retired to a country parish in Wiltshire in 1591. In his work he forsook the narrow ground of scriptural argument and based his conclusions on the general principles of moral, political, and natural science. The "Polity" is the first

Death of Sir Philip Sidney in the battle of Zutphen, 1585.

Execution of Mary Stuart, 1587. [See Schiller's drama, "Marie Stuart."]

Defeat of the Spanish Armada, 1588.

University of Edinburgh established by James VI. of Scotland.

Trinity College at Dublin founded by Elizabeth.

Commence-
ment of cod-
fishing on the
banks of New-
foundland.

grand monument of English prose; its profound philosophy, its learning, its eloquent style rendering it a masterpiece, and ranking its author with Shakespeare and Bacon in comprehensiveness of temper. During the opening years of the civil war, theological writing waxed eloquent, but was mainly the work of men whose careers identify them with the age of Puritan mastery.

CULMINATION OF THE DRAMA UNDER SHAKESPEARE.

Great number
of excellent
translations
produced:
Ariosto's "*Or-
lando Furioso*,"
by Sir John
Harington, in
1591; Homer's
"*Iliad*" and
"*Odyssey*," by
George Chap-
man, in 1598;
"*Montaigne's*
Essays," by
John Florio, in
1603.

Belief in witch-
craft.

Extended
acquaintance
with foreign
countries
through travel.

But the glory of Elizabethan literature was the drama. It arose and attained its highest development almost simultaneously in France, Spain, and England. The English stage was, however, in this first and most brilliant epoch of its career, free from foreign influence. Italian influence may be discerned in the plots of the dramatists and in their tendencies to scenes of horror, cruelty, and profanity, but in all essential points the drama was purely national. The rapidity of its development constitutes a phenomenon in literature. At the commencement of this age the drama was paltry indeed, consisting only of the vanishing "Mysterie," the rude "Moralities," and the crude comedy of "Ralph Royster Doyster." The last production was followed by another of a similar nature—"Gammar Gurton's Needle"—about fifteen years later, while in 1562 the first regular English tragedy, "*Gorboduc*," by Thomas Sackville, was represented at Whitehall before Queen Elizabeth. During the next twenty years successive rude dramatic attempts were made, till the appearance of that band of writers known as the predecessors of Shakespeare, who were the real founders of the English drama, and who prepared the way for its culmination under the great dramatist. Twenty

years after the first performance of a tragedy the theatre was the most popular resort of all classes. "In the time of Elizabeth and James," says Whipple, "it was almost the only medium of communication between writers and the people, and attracted to it all those who aimed to get a livelihood out of the products of their brains and imaginations. Its literature was the popular literature of the age; it was newspaper, magazine, novel—all in one; it was the Elizabethan *Times*, the Elizabethan *Blackwood*, the Elizabethan *Temple Bar*; it tempted into its arena equally the Elizabethan Thackerays and the Elizabethan Braddons; but the remuneration it afforded to the most distinguished of the swarm of playwrights who depended on it for bread was small: all experienced the full bitterness of poverty, if we except Shakespeare, Jonson, and Fletcher."

Shakespeare's Predecessors.—The predecessors of Shakespeare were, for the most part, men of liberal education and dissolute habits, and, with the exception of Marlowe, possessed of little dramatic genius. Christopher Marlowe (1564–1593) was far superior to the other early dramatists. His first work—the tragedy of "Tamburlaine the Great"—is more powerful and spirited than any preceding drama, and more harmonious in versification, while the tragical intensity of the first two acts of his "Jew of Malta" is surpassed only in the works of Shakespeare. But Marlowe's masterpiece is "Faustus," founded on the same tradition as Goethe's tragedy; and although the latter is much the greater performance, the awful sublimity of the last act of Marlowe's drama is scarcely equalled by any passage in the German production. Marlowe's last work, "Edward II.," is regarded by some

Abridgment of calculation by the system of logarithms invented by John Napier, 1550–1617.

Settlement of Jamestown, Virginia, in 1607.

Introduction of tobacco from Virginia by Sir Walter Raleigh.

King James's version of the Bible, 1611.

The famous Mermaid Club, founded by Raleigh, was the popular resort of the wits of the time: here Shakespeare and Ben Jonson are supposed to have met frequently.

Execution of Raleigh, 1618.

Discovery of the circulation of the blood by Harvey, 1619.

Poet-laureateship of Ben Jonson, the first officially appointed to that office, 1615-1637.

critics as the earliest specimen of an English historical play. The second in rank of Shakespeare's predecessors was George Peele (1552-1598), whose masterpiece "David and Bethsabe," rivals Marlowe's dramas in tenderness, poetic beauty, and smoothness of versification. Robert Greene (1560-1592) is Peele's equal in ease of expression and flow of blank verse. His famous allusion to Shakespeare's plagiarism in the "Groatsworth of Wit bought with a Million of Repentance" has been explained by some in supposing him to have been the author of the old plays which had been converted into the second and third parts of "Henry VI." The other pre-Shakespearean dramatists—John Lyly (1553-1601), author of "Euphues," Thomas Kyd, George Chapman, Lodge, Nash, Hughes—possessed more or less merit as writers. These men were the contemporaries of Shakespeare's early literary career, and fellow-workers with him. [See "William Shakespeare."]

Shakespeare's Successors.—The greatest of Shakespeare's successors and the most learned of all the dramatists was Ben Jonson (1574-1637). His first production—the comedy "Every Man in his Humour"—established his reputation; henceforth his rise was rapid. "Every Man out of his Humour," "Cynthia's Revels," "The Fall of Sejanus," "Volpone," "Episcene," "The Alchymist," and "Cataline," were successively produced and most favorably received. In his hands the Masque attained its highest excellence, and no important work of that class was produced afterwards except Milton's "Comus." He was made Poet Laureate in 1616, and at his death, in 1637, was buried in the Poet's Corner of Westminster Abbey.

"O rare Ben Jonson" is inscribed on his tombstone. Jonson was decidedly original; he invented his own plots and was the only dramatist of the day uninfluenced by Shakespeare. The most lyrical of these dramatists were Beaumont (1586-1616) and Fletcher (1576-1625), two friends who lived together for ten years on the river-bank near the playhouse, and formed a literary partnership, thereby producing works which cannot be distinguished as the special result of either's genius. "The Scornful Lady" was perhaps the most popular of their dramas. Fletcher is supposed to have been Shakespeare's partner in the composition of "The Two Noble Kinsmen," while his pastoral drama, "The Faithful Shepherdess," inspired Milton's "Comus." They were both men of remarkable talents, and their plays, though marred by some of the irregularities of the Spanish school—improbability in construction of plot and character—contain admirable descriptive passages and rich humor. Philip Massinger (1584-1640) excelled in the portrayal of the struggles and triumphs of virtue. His character of Sir Giles Overreach, in his famous play, "A New Way to pay Old Debts," is a masterpiece. The plays of Ford, Shirley, Webster, Decker, Middleton, and Marston, though now discarded from the stage, abound in magnificent passages. This great and original school of Shakespeare and Ben Jonson came to an end with the outbreak of the civil war, when the theatres were closed by the Puritans.

Struggle of Parliament against the arbitrary measures of the king—Pym and Hampden the parliamentary leaders.

Harvard College founded at Cambridge, Massachusetts, U. S., 1636.

Long Parliament, 1640.

Death of Vandyck, the great Flemish portrait-painter, in London, 1641; he had come to England in 1632, on the invitation of the king, who pensioned and knighted him; his portraits of

FOUNDATION OF SCHOLARLY HISTORICAL WRITING BY SIR WALTER RALEIGH.

In the reign of Elizabeth there was awakened a general interest in the past world which led

Charles I. and of Strafford are famous.

Visit of Mary
de Medici,
1638.

Impeachment
of Strafford
and Laud.

Close of the
theatres by the
Puritans, 1642.

to the collection and reprinting of its annals. Archbishop Parker led the way in antiquarian research, and was followed by Grafton, Stowe, Speed, Holinshed, and others, whose dull chronicles at least preserved historical knowledge which would otherwise have been lost at the dissolution of the monasteries. But the earliest historical work of literary value was Raleigh's "History of the World," published in 1614, and composed during his thirteen years of imprisonment in the Tower. It is full of errors and false conclusions, but possesses a vigorous style. As a writer Hume declares him to be the "best model of the ancient English style." English history, in its modern form as an investigation and reconstruction of the past, began with the poet Samuel Daniel, who, during the years 1613-1618, composed a "History of England to the Time of Edward III." It was also a more popular production than Raleigh's. Bacon wrote a "History of Henry VII.," and Knolles's "History of the Turks" indicates the cosmopolitical interest that was then being awakened in history.

REFORMATION IN NATURAL PHILOSOPHY DUE TO SIR FRANCIS BACON.

Civil War,
1642-1648.
Supporters of
the king were
called Cava-

The substitution of the Baconian philosophy for that of Aristotle, the inductive method for the deductive, which had reigned supreme over human speculation and scientific inquiry for sixteen hundred years, is one of the grandest events, not only of the Elizabethan Age, but of modern history and civilization.

DECLINE OF POETRY UNDER THE SO-CALLED METAPHYSICAL POETS.

Here, those of
the Parliament,
Roundheads.

From the death of Elizabeth a decline in poetic genius and vitality began to grow ap-

parent. Intellect and fancy were substituted for the enthusiasm and passion which had infused natural life and vigor into the earlier poets. Poetry became pretty and affected. Instead of being the spontaneous outburst of natural ideas, feeling, and emotion, it was artfully strained and contorted to express in eloquent phrases and equivocal metaphors the most absurd exaggerations and refinements. This fantastic poetry was the transition from the poetry of nature and passion which had burst forth under Italian influence in the reign of Elizabeth to that artificial and correct poetry which developed under French influence after the Restoration. Dr. Johnson rather absurdly styled these poets *Metaphysical*, and as such they are known in literature. The most prominent of them were Abraham Cowley (1618-1667), whose poem entitled "The Mistress" (1647) is mentioned by Hallam as the most celebrated performance of the metaphysical poets; Edmund Waller (1605-1687), a brilliant, witty, and fashionable courtier, whose poems treat mostly of love, and who was acknowledged by Dryden and Pope as the "maker and model of melodious verse;" John Donne (1573-1631), the most extravagant of all; Sir William Davenant (1605-1668), who figured more prominently after the Restoration; and Sir John Denham (1615-1668), in whose poem of "Cooper's Hill" is the once celebrated comparison between the Thames and his own poetry, containing four lines which have been praised by every critic from Dryden to the present day:

"O, could I flow like thee, and make thy stream
My great example, as it is my theme!
Though deep, yet clear; though gentle, yet not dull;
Strong without rage; without o'erflowing, full."

Battle of Edgehill, 1642.

Creation of Cromwell's Ironsides.

Division of the Puritans into two factions—the Presbyterian and the Independent; of the latter party Cromwell was the leader.

Battle of Naseby, 1645; this was the decisive battle of the Civil War.

Imprisonment
of the king at
Hampton
Court.

Cowley, Waller, Davenant, and Denham lived to see the commencement of a new literary epoch after the brief Puritan Age, and their later works show marks of French influence.

Religious Poetry.—The religious agitations of Puritanism and Episcopacy aroused among all classes an interest in sacred poetry. Of the numerous religious poets four were especially conspicuous: George Wither, Francis Quarles, George Herbert, and Richard Crashaw.

Pride's Purge,
1648: by order
of Cromwell,
Colonel Pride
with a body of
soldiers cleared
the House of
Commons of all
members who
were opposed
to extreme
measures
against the
king; the rest
of the House,
consisting of
about sixty in-
dependents,
were nick-
named the
"Rump."

Lyric Poetry.—In contrast with this serious poetry were the gay lyrics of the Cavalier poets—fashionable courtiers, brilliant wits who wrote for popularity and admiration light musical verses in praise of love, beauty, and feminine charms. The best representatives of these versifiers were Sir John Suckling (1609–1641), Thomas Carew (1589–1639), Sir Richard Lovelace (1618–1658), and Robert Herrick (1591–1674). Many of their lyrics are well known, particularly Suckling's exquisite "Ballad upon a Wedding," containing the dainty lines:

"Her feet beneath her petticoat,
Like little mice stole in and out,"

and Lovelace's verses "To Althea, from Prison," of which the following is familiar through frequent quotation:

"Stone walls do not a prison make,
Nor iron bars a cage;
Minds, innocent and quiet, take
That for an hermitage;
If I have freedom in my love,
And in my soul am free,
Angels alone that soar above
Enjoy such liberty."

Trial of
Charles I. in
Westminster
Hall, and his
execution in
front of White-
hall Palace,
1649.

CHARACTERISTICS OF THE CONTEMPORARY LITERATURES OF FRANCE, GERMANY, ITALY, AND SPAIN,
WITH HISTORICAL, SCIENTIFIC, AND ART NOTES.

I. **France.**—House of Valois: FRANCIS II., 1559-1560. CHARLES IX., 1560-1574. HENRY III., 1574-1589. House of Bourbon: HENRY IV., 1589-1610. LOUIS XIII., 1610-1643. LOUIS XIV., 1643-

Popularity of the Classical School. Ronsard.—The Pleiad held undisputed sway over French literature during the latter half of the sixteenth century. Ronsard's popularity was very great: he was the favorite poet of Mary Queen of Scots, who sent him a silver Parnassus, with the inscription, "À Ronsard, l'Apollon de la source des Muses," and to whom some of his poems are addressed; Charles IX. addressed some lines to him; Montaigne pronounced his poetry perfect; Tasso sought his approval of the "Jerusalem Delivered;" and at his death a most imposing funeral service was held, and attended by royalty, nobility, and the learned. Of Ronsard's disciples, Du Bellay, sometimes called the French Ovid, produced some whining "Regrets" of little interest; Du Bartas, whose poem on the creation, "La Semaine," is thought by some to have been a source from which Milton drew material for his epic, exceeded his master in extravagance and affectation; while Amadis Jamyn was regarded by contemporaries almost as the rival of Ronsard. But towards the close of the century the pedantry of the Classicists was in a measure abandoned by Desportes, who wrote chiefly sonnets distinguished for simplicity and grace. He was the herald of the coming change in literary taste.

Reformation in Poetry under Malherbe.—With the appearance of Malherbe occurred the fall of Ronsard and his school. François de Malherbe (1555-1628)

Foundation of French philosophical prose by Montaigne (1533-1592), the pioneer of French scepticism; his "Essays" shook the religious creeds of Europe, and are much read at the present day; his writings are characterized by seriousness, prodigious thought, great egotism, and an attractive style.

Persecution of the Huguenots.

Accession of the House of Bourbon to the throne of France in 1589.

Commencement of political science in Europe with the publication of Bodin's "Republic" in 1577.

Prevalence of Spanish fashions, customs, and taste.

Executions of Counts Egmont and Horn in 1568. [See Goethe's tragedy, "Egmont."]

Culmination of the Flemish School of Art: Rubens (1577-1640) was its greatest master—his most famous works are *The Descent from the Cross*, at Antwerp, and *The Last Judgment*; Vanduyck (1599-1641), Rubens's most celebrated pupil, did the larger part of his work in England.

Assassination of Wallenstein in 1634. [See Schiller's dramatic trilogy, "Wallenstein."]

Establishment of philological societies to promote the advancement of the German language: the Fruit-bearing Society in 1617, Sincere Society of the Pine in 1633, German-thinking Brotherhood in 1643.

Hugo Grotius (1583-1645), an eminent theologian, profound philosopher, a learned jurist and historian, of Holland.

Prevalence of superstition—witches burned in hundreds.

Treaty of Westphalia in 1648—one of the

were founded Goethe's and Marlowe's tragedies and Gounod's opera, and that of "The Wandering Jew," intended to illustrate the curse of unbelief. Longfellow has rendered an almost literal translation of one of the sixteenth-century folksongs in the verses beginning "I know a maiden fair to see."

Dearth of National and Original Poetry in the Subjection of Germany to Foreign Tastes and Fashions. Martin Opitz.—The decline in literature was consummated by the breaking out of the Protestant struggles. The period of the Thirty Years' War (1618-1648) is the darkest in German literature: foreign armies devastated the land, prosperity was destroyed, the universities deserted, superstition prevailed. But more disastrous still to native originality and genius was the rage for everything foreign that prevailed throughout Germany. Latin was employed by the learned, French spoken at court, while the German language was despised and forsaken. The period has been called one of Imitation, because writers sought their models in foreign countries. A true representative of these imitative poets was Martin Opitz (1597-1639), the founder of the so-called First Silesian School, whom Germany regards as the father of her poetic art. He was a learned Protestant, and loaded with national honors during his life. His model was Malherbe, and, like him, he effected an epoch in the literature of his country. Opitz promulgated a poetic system, in which instruction was made the chief object of poetry, and close imitation of classical and French works the mode of procedure in composition. His writings are chiefly translations. His influence as a whole was pernicious, as he established in Germany that false taste which held sway over literature till deposed by Lessing. Among the members of the First Silesian School were Simon Dach and Paul Fleming, the latter a true poet, whose name Longfellow has given to the hero of "Hyperion." The Second Silesian School followed Opitz's creed in general, but rejected his sentiment; to it be-

longed Lohenstein and Andreas Gryphius. Among the poets independent of either school was Frederick von Logau (1604-1655), whose epigrams are familiar through Longfellow's translations, particularly that on Retribution :

" Though the mills of God grind slowly,
Yet they grind exceeding small ;
Though with patience stands he waiting,
With exactness grinds he all."

Advancement in Astronomy under Tycho Brahe and Kepler.—Astronomy was cultivated during all this age with remarkable industry and success. Tycho Brahe (1545-1601), of Copenhagen, made valuable observations in the observatory which Frederick II. of Denmark erected for his use on the island of Huen, and invented a false system which was a kind of medium between the Ptolemaic and Copernican. His disciple was John Kepler (1571-1630), of Würtemberg, especially celebrated as the author of the so-called Kepler's Laws, which embody his inestimable discovery that the planets' orbits are elliptical.

most important events in the history of Europe : by it the Protestant States gained religious independence, Holland and Sweden were acknowledged as independent kingdoms, Switzerland gained her freedom, and, above all, France and Sweden obtained territory within the Empire, and a general right of interfering with German affairs. This treaty closed the terrible Thirty Years' War, from the disastrous effects of which the German Empire has recovered only within the present century.

III. *Italy.*—PIUS IV., 1559-1566. PIUS V., 1566-1572. GREGORY XIII., 1572-1585. SIXTUS V., 1585-1590. URBAN VII., 1590. GREGORY XIV., 1590-1591. INNOCENT IX., 1591-1592. CLEMENT VIII., 1592-1605. LEO XI., 1605. PAUL V., 1605-1621. GREGORY XV., 1621-1623. URBAN VIII., 1623-1644.

Highest Development of the Italian Heroic Epic and Pastoral Drama under Tasso and Guarini.—Torquato Tasso (1544-1595), styled prince of Italian poets, was the most unfortunate son of the muse, perhaps, that ever lived. Famous at the early age of seventeen—called by his contemporaries Tassino (the dear little Tasso)—as the author of "Rinaldo," an epic similar to Ariosto's in mode of treatment, he was courted by Bologna, Padua, and the various seats of learning. Invited to Ferrara by Duke Alphonso, he repaired thither and fell in love with the Princess Leonora, to whom he addressed numerous sonnets. Here he began and finished his immortal work, "Jerusalem De-

Italian universities resorted to by students from all over Europe : that of Bologna held the highest rank, others at Ferrara, Pavia, Florence, Rome, Pisa, Naples, etc. Cultivation of mathematics by Jerome Cardan (1501-1576) : his most celebrated discovery is the rule for the solution of cubic equations, known

as Cardan's process.
 Establishment of Jesuit colleges, in which religion formed a part of the system of teaching.
 Completion of the Cathedral of St. Peter's in 1614; it was dedicated by Pope Urban VIII. in 1626.
 Cultivation of the Mock-heroic by Tassoni (1565-1635), whose celebrated poem, "Secchia Rapita" (Rape of the Bucket) is a burlesque on the petty wars so common between Italian cities in the thirteenth and fourteenth centuries: compare it with Pope's "Rape of the Lock" and Boileau's "Lutrin."
 Astronomical observations made by Galileo (1564-1642), who discovered the satellites of Jupiter, the ring of Saturn, the sun's spots, and the starry nature of the Milky Way.
 Discovery of the barometer, and improvements in microscopes and telescopes, by Torricelli (1608-1647); he succeeded Galileo as Professor of Mathematics at the Academy of Florence.
 Salvator Rosa (1615-1673), a celebrated painter of the wild scenery of nature, storms, etc.

livered," which Balzac has pronounced the richest and most finished work since the age of Augustus. All Europe rang with his praises; Spenser translated and imitated much from him, and poets of all countries studied his poem. But while thus lauded by the world, Tasso languished in a dungeon at Ferrara, where he had been confined by Duke Alphonso on account of insanity. His madness, whether real or not, and his love-affair with Leonora, are clouded with uncertainty. After seven years of imprisonment he was released, and from that time to his death wandered about, a suspicious, gloomy, disappointed dupe of misfortune. "Jerusalem Delivered" celebrates the events of the campaign of 1099 in the first Crusade, and vividly portrays the sentiments and superstitions which inspired Europe in undertaking the most gigantic military expeditions the world has ever witnessed. It is one of the world's poems. From the bucolics and rude eclogues of his predecessors Tasso developed the Pastoral Drama, and his "Aminta" was the first excellent specimen of this kind of composition. The work had many imitators, of whom the most famous was Battista Guarini (1537-1612), whose "Pastor Fido" was considered as second only to Tasso's production. Theatrical music was employed in the acts of this drama, and in one scene united with dancing, thus opening the way for the Italian Opera.

Decline of Poetry under the Seicentisti. Marini.—Popular Italian literature of the greater part of the seventeenth century was so full of extravagant metaphors and conceits that the word "seicentisti" (writers of the seventeenth century) has become almost a synonyme for false and vitiated taste. The seduction of Italian poets, and even of those of all Europe, is attributed to Marini (1569-1625), who in his lifetime enjoyed greater popularity than either Dante, Petrarch, or Tasso. His most celebrated performance, "Adonis," is one of the longest poems in existence, and, though characterized by an easy and graceful versification, is destitute of interest. A good

specimen of his affected style is the first line of his sonnet addressed to Richelieu :

"Sweat, O fires ! to frame metallic tubes."

But Marini's affectation was carried even farther by his imitators, who, lacking his imagination and elegance, produced often the most absurd verses.

Decline of the theatre : Andreini (1578-1659), a dramatist, whose "Adam" is believed by some to have been the foundation of "Paradise Lost," is best known.

IV. **Spain.**—PHILIP II., 1556-1598. PHILIP III., 1598-1621. PHILIP IV., 1621—

Great Poetical Activity. Luis de Leon, Gongora.—

The long reign of Philip II. was the golden period of Spanish literature. Of the vast number of poets, Luis de Leon (1528-1591) is the most important. Under his hands lyric poetry reached its height. Many of his works were translations, but he produced some original odes and hymns which rank him fully equal to Klopstock and Filicaja. Herrera and Ercilla were also poets of merit. Their works, as well as those of contemporary poets, were characterized more or less by an imitation of the Italian school, especially in their odes, epistles, and sonnets, while the polished Italian style was universally cultivated. Castillejo, however, is an exception ; he attempted to revive native poetry. Many of the Cid and Moorish ballads have been referred to the reign of Philip III. Villegas produced some graceful lyrics, though often marred by extravagance and conceit, and Quevedo wrote numerous satirical poems. But the most popular Spanish poet of the seventeenth century was Luis de Gongora, who invented a new poetic style, absurd for its strained metaphors, complicated constructions, and obscure allusions. He had numerous followers. The Gongorists were a powerful literary party, and their school is thought by some critics to have been Marini's model.

Spain reached the zenith of her power under Philip II., who was sovereign of Spain, the two Sicilies, Milan, and the Netherlands.

Completion of the great Portuguese epic, "The Lusiad," by Luis de Camoens, in 1569. [See Mrs. Browning's "Catarina to Camoens."]

Establishment at Madrid, under the management of Lope de Vega, of the two regular theatres that have since continued.

Culmination of the Spanish Drama under Lope de Vega and Calderon.—During the seventeenth century English, French, and Spanish drama reached their highest development. The founder of the national

Theatres closed by Philip II., on account of irregularities and immorality, in 1598.

National prosperity on the decline at the death of Philip, on account of (1) the foreign wars with Elizabeth, Henry IV., and the Netherlands, which exhausted the finances of the country and produced a contempt for any but military occupation—thereby destroying industry; (2) the luxury caused by gold brought from America.

Theatres reopened in 1600, under three conditions—employment of smaller troupes of actors, maintenance of morality, and representations only on Sunday and three week-days.

Under Philip IV.—a gay and careless monarch—taxes were increased, coin adulterated, and universal poverty prevailed; but the drama flourished more brilliantly than at any time in its history.

theatre of Spain was Lope de Rueda (1544-1567), whose dramas resemble the rude English comedies of "Ralph Royster Doyster," "Gammer Gurton's Needle," etc. Cervantes (1547-1616) produced eight dramas which were superior to those of his predecessor, but totally wanting in dramatic effect. It was through the genius of Lope de Vega (1562-1635), the most prolific writer known in literature, that the Spanish drama attained full expansion. He is said to have written eighteen hundred plays and four hundred autos, the most noted of which were "The Star of Seville," "The Madrid Steel," and "Punishment not Revenge." In his dramas everything—dramatic probabilities, the dialogues, the characters, history, geography, and even morality—are made subordinate to the plot. Lope sacrificed everything for popularity; he took for his dramatic creed the maxim of the grandees of Madrid, "Love excuses everything," and made gallantry entirely independent of morality. His neglect of the rules of art was in accordance with public taste, while the introduction of old ballads into his plays gratified national pride. The copiousness of his works, and his ability to adapt them to the times, gained for him a prodigious reputation. His dramas were performed in Rome, Naples, Milan, and in the seraglio of Constantinople, and at his death he was honored with a nine days' funeral. Poems were written to his memory, and his name became proverbial for all that was most excellent—a Lope day, a Lope woman. The most distinguished of Lope's followers were Gaspar de Aguilar, Guillen de Castro (1569-1631), whose best dramas were two on the subject of the Cid, one of which was the foundation of Corneille's tragedy, and Montalvan (1602-1638), Lope's most intimate friend, biographer, and eulogist. After Lope's death the dramatic throne was filled by one no less celebrated—Pedro Calderon de la Barca (1600-1681)—who, till after the middle of the century, contributed to the Spanish stage a wonderful series of religious and

secular plays. His "Devotion to the Cross" is regarded as one of the finest dramas in Spanish literature. "No Monster like Jealousy" has been translated into German by Schlegel, and much admired in Berlin, Vienna, and Weimar. The chief characteristic of his dramas is their fatalistic character: masculine honor, female love, knightly gallantry, and jealousy are subjected to such invariable necessities that, the circumstances of an individual's situation being given, his course can be determined almost with mathematical accuracy.

Invention of the Spanish Novel by Cervantes.—Probably no work has ever acquired a more universal popularity than Cervantes' burlesque romance "Don Quixote," the two parts of which appeared in 1605 and 1615. It was written to destroy the taste for fictions of chivalry, which had become almost a mania in Europe and the American Colonies; and so complete was its success that no work of that nature was produced after its publication. Cervantes was also the author of numerous plays and of several minor novels: his "Persilis and Sigismunda" has been pronounced the forerunner of the English tale, "Robinson Crusoe." The Spanish novel invented by him was soon cultivated by other writers, notably Quevedo (1580-1645), whose "History and Life of the Great Sharper, Paul of Segovia," is a prose satire of considerable ingenuity.

Autos, or religious dramas, were the favorite amusements of the mass of the people till the seventeenth century, and were represented at great expense in the streets of the larger cities [religious farces are still acted in some remote villages of Spain].

Development of art: beginning of the career of Murillo, one of the most celebrated of Spanish painters.

Extension of Spanish influence over French customs, fashions, and literature.

BOOKS OF REFERENCE.

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| <p>Aiken's "Court of Elizabeth," "Court of James I.," "Court of Charles I."</p> <p>Charles Kingsley's "Sir Walter Raleigh and his Times," "Westward Ho!" "Memoirs of the Duke of Sully."</p> <p>S. M. Davis's "Life and Times of Sir Philip Sidney."</p> <p>Sir Walter Scott's "Kenilworth," "The Monastery," "The Abbot," "The Fortunes of Nigel."</p> | <p>E. P. Whipple's "Literature of the Age of Elizabeth."</p> <p>Walton's "Life of Richard Hooker."</p> <p>R. G. White's "Rise and Progress of the English Drama to the Time of Shakespeare."</p> <p>Hudson's "Historical Sketch of the Origin and Growth of the Drama in England."</p> <p>W. Besant's "Biography of Gaspard de Coligny."</p> |
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W. L. Collins's "Montaigne."
 Schlegel's "History of Dramatic Literature."
 J. P. Mahaffy's "Descartes."
 G. P. R. James's "The Huguenot."
 Motley's "Rise of the Dutch Republic."
 Schiller's "History of The Thirty Years' War."
 Goethe's "Wallenstein," translated by Coleridge.
 Bayard Taylor's "Studies in German Literature."
 M. F. Sweetser's "Van Dyck."
 J. A. Symonds's "Renaissance in Italy."
 E. J. Hasell's "Tasso."
 Tasso's "Jerusalem Delivered," translated by Robertson, Fairfax, Hunt, or Smith.
 Tassoni's "Secchia Rapita," translated by Ozell.

Goethe's "Torquato Tasso."
 Sismondi's "History of the Literature of the South of Europe."
 Watson's "History of Philip II."
 Archbishop Trench's "Calderon."
 M. Oliphant's "Cervantes."
 James Gyll's "Poems of Cervantes."
 Magnificent English edition of "Don Quixote," published by Cassell, Peter & Galpin (London and New York, 1868-69), illustrated by Gustave Doré.
 Mickle's translation of "Lusiad" [there are eight other English versions of the epic, the latest being by Captain Burton, an African traveller and explorer, and published in 1881].
 Frederick Halm's "Camoens," a dramatic sketch.
 Bouterwek's "Spanish and Portuguese Literature."

ELIZABETHAN AGE.

A.D. 1558-1649.

<i>Scientists and Philosophers.</i>	<i>Painters, Sculptors, etc.</i>	
Sir Francis Bacon. Sir John Napier.		GREAT BRITAIN.
Gassendi. Descartes.	Poussin. Philibert Delorme. Lesueur.	FRANCE.
Hugo Grotius. John Kepler. Tycho Brahe.	Rubens. Vandyck. Jan Breughel.	GERMANY.
Giambatista Porta. Galileo. Torricelli.	Michael Angelo. Titian. Salvator Rosa. Tintoretto. Vignola. Bassano	ITALY.
	Murillo. Alonzo Cano. Ribalta. Hernandez. Francesco Herrera. Theotocopuli. Luis Tristan. Juan d'Arphe.	SPAIN.





EDMUND SPENSER.

EDMUND SPENSER

(1552 [?]-1599).

PORTRAITS OF SPENSER.

THE countenance of Spenser is familiar to us through the numerous engravings taken from an original portrait in the collection of the Right Honorable the Earl of Kinnoul. Several other portraits have, however, been preserved.

PERSONAL APPEARANCE.

A little man, who wore short hair [the only account of his personal presence furnished us by his contemporaries].

Short, curling hair, a full mustache, close-clipped beard, heavy eyebrows, and under them thoughtful brown eyes, whose upper eyelids weigh them dreamily down; a long and straight nose, strongly developed, answering to a long and somewhat spare face, with a well-formed, sensible-looking forehead; a mouth almost obscured by the mustache, but still showing rather full lips, denoting feeling, well set together, so that the warmth of feeling shall not run riot, with a touch of sadness in them. Such is the look of Spenser as his portrait hands it down to us. A refined, thoughtful, warm-hearted, pure-souled Englishman.—*The Faerie Queene* (Clarendon Press Series).

COMMENTS.

The poet's poet.—CHARLES LAMB.

Poorly, poor man, he lived; poorly, poor man, he died.—PHINEAS FLETCHER: *The Purple Island*.

The rightest English poet.—WEBBE.

Whose deep conceit is such
As, passing all conceit, needs no defence.—SHAKESPEARE.

We will first honor her with a home-born testimony from the
grave and diligent Spenser.—BEN JONSON.

To lackey him is all my pride's aspiring.—GILES FLETCHER.

Grave, moral Spenser after these came on,
Than whom I am persuaded there was none,
Since the blind Bard his Iliads up did make,
Fitter a task like that to undertake ;
To set down boldly, bravely to invent,
In all our knowledge surely excellent.

MICHAEL DRAYTON.

Here's that creates a poet.—FRANCIS QUARLES.

Our sage and serious Spenser, whom I dare be known to think
a better teacher than Scotus or Aquinas.—JOHN MILTON.

Milton has acknowledged to me that Spenser was his original.
—JOHN DRYDEN.

Spenser has ever been a favorite poet to me ; he is like a mis-
tress whose faults we see, but love her with them all.—ALEXAN-
DER POPE.

Indeed, leaving out the dramatists, the poetry produced in the
reigns of Elizabeth and James can hardly compare in originality,
richness, and variety, with the English poetry of the nineteenth
century. Spenser is a great name ; but he is the only undra-
matic poet of his time who could be placed above, or on a level
with, Wordsworth, Byron, Shelley, Coleridge, or Tennyson.—E. P.
WHIPPLE.

Old Spenser next, warmed with poetic rage,
In ancient tales amused a barbarous age ;
An age that yet uncultivate and rude,
Where'er the poet's fancy led pursued
Through pathless fields, and unfrequented floods,
To dens of dragons and enchanted woods.
But now the mystic tale, that pleased of yore,
Can charm an understanding age no more ;
The long-spun allegories fulsome grow,
While the dull moral lies too plain below.

JOSEPH ADDISON.

In reading Spenser, if the critic is not satisfied, yet the reader is transported.—JOSEPH WARTON.

He who knows Spenser has a good hold on the English tongue.—EDMUND BURKE.

The noble family of Spenser should be so proud that they should consider him the first jewel in their coronet.—EDWARD GIBBON.

Do you love Spenser? I love him in my heart of hearts.—ROBERT SOUTHHEY.

So may I boldly round my temples bind,
The laurel which my master Spenser wore.
That wreath which in Eliza's golden days,
My master dear, divinest Spenser wore.
Sweetest Spenser, sweetest Bard !—Ibid.

We must not fear to assert, with the best judges of this and former ages, that Spenser is still the third name in the poetical literature of our country, and that he has not been surpassed, except by Dante, in any other.—HALLAM.

When acquaintance with him is once begun, he repels none but the anti-poetical. Others may not be able to read him continuously; but more or less, and as an enchanted stream "to dip into," they will read him always.—LEIGH HUNT.

A silver trumpet Spenser blows,
And, as its martial notes to silence flee,
From a virgin chorus flows
A hymn in praise of spotless Chastity.
'Tis still! Wild warblings from th' Æolian lyre
Enchantment softly breathe, and tremblingly expire.

JOHN KEATS.

The illustrious name of Edmund Spenser occupies a place among the writers of England similar to that of Ariosto among those of Italy; and the union in his works—and particularly in his greatest work, "The Faëry Queene"—of original invention and happy use of existing materials, fully warrants the unquestioned verdict which names him as the greatest English poet intervening between Chaucer and Spenser.—THOMAS B. SHAW.

The Rubens of English poetry.—THOMAS CAMPBELL.

Spenser's works are an inexhaustible mine of the richest

materials, forming the very bullion of our language.—J. T. HEADLEY.

The poetry of Spenser is remarkable for brilliant imagination, fertile invention, and flowing rhythm; yet, with all these recommendations, it is cold and tedious.—CHATEAUBRIAND.

The sweetest melodist of our literature.—*The Quarterly Review*.

In spite of philosophy and fashion, "Faerie Spenser" still ranks highest among the poets: I mean with all those who are either of that house, or have any kindness for it.

Earth-born critics may blaspheme,
But all the gods are ravished with delight,
Of his celestial song and music's wondrous might.

TODD'S *Edition of Spenser*.

Spenser is the most luxuriant and melodious of all our descriptive poets. His creation of scenes and objects is infinite, and in free and sonorous versification he has not yet been surpassed. His "lofty rhyme" has a swell and cadence and a continuous sweetness that we can find nowhere else. In richness of fancy and invention he can scarcely be ranked below Shakespeare, and he is fully as original.—*Chambers's Cyclopædia of English Literature*.

The Don Quixote of poets.—JAMES RUSSELL LOWELL.

Spenser leads us to Milton, and thence to Puritanism, as Plato to Virgil, and thence to Christianity. Sensuous beauty is perfect in both, but their main worship is for moral beauty.—H. A. TAINÉ.

And Spenser drooped his dreaming head
(With languid sleep-smile you had said
From his own verse engendered).—MRS. BROWNING.

TOPICAL STUDY OF SPENSER'S LIFE.

Birth and Parentage.—Edmund Spenser was born, probably, towards the close of the year 1552, and, as he himself says, in London:

"At length they all to merry London came,
To merry London, my most kindly nurse,
That to me gave this life's first native source,

Though from another place I take my name,
A house of ancient fame."—*Prothalamion*.

He appears to have come from gentle lineage, though we know nothing of the circumstances of his parents. However, he was, according to the general belief, of humble condition, in a pecuniary point of view.

Education.—Recent discovery shows that Spenser was for a time pupil in a grammar-school established by the Merchant Taylor's Company in 1560. Beyond this fact there exists no authentic trace of him between the date of his birth and the year 1569, when he was entered a sizar of Pembroke Hall, in Cambridge University. In the following passage the poet refers to his *alma mater*:

"Next these the plenteous Ouse came far from land,

Thence doth by Huntingdon and Cambridge flit;
My mother Cambridge, whom as with a crowne
He doth adorne, and is adorn'd of it
With many a gentle Muse and many a learned wit."

The Faerie Queene, c. xi., bk. iv.

Spenser seems to have passed honorably through his academic course, and after taking the degree of Master of Arts, in 1576, he left Cambridge and withdrew to the north of England, where he resided for two years, employed in the composition of "The Shepherd's Calendar," and in wooing the faithless Rosalind whom that poem celebrates.

At Court (1578-1580).—At the solicitations of his University friend, Gabriel Harvey, Spenser left Lancashire for London, where he was introduced to Sir Philip Sidney and the Earl of Leicester, and for two years the poet moved amid the brilliant and witty throng that surrounded the throne of Elizabeth. The publication of "The Shepherd's Calendar," in 1579, gained for him a literary reputation, and it was doubtless at this period of his life that the plan of his great work, "The Faerie Queene," was made. Through his intercourse with the wealthy and powerful, Spenser sought to advance his interests and better his fortune, and though we have every reason to be-

lieve that he was successful in his efforts at this time, as well as during subsequent visits to court, the artificiality of court life produced a feeling of contempt in the poet's mind, as is seen in passages in "Colin Clout," and especially in the celebrated portrayal of a suitor at court given in "Mother Hubbard's Tale :"

"So pitiful a thing is suitor's state !
 Most miserable man, whom wicked fate
 Hath brought to court, to sue for had y-wist,
 That few have found, and many one hath mist !
 Full little knowest thou, that hast not tried,
 What hell it is in suing long to bide ;
 To lose good days that might be better spent ;
 To waste long nights in pensive discontent ;
 To speed to-day, to be put back to-morrow ;
 To feed on hope ; to pine with fear and sorrow ;
 To have thy Prince's grace, *yet want her peers'* ;
 To have thy asking, yet wait many years ;
 To fret thy soul with crosses and with cares ;
 To eat thy heart through comfortless despairs ;
 To fawn, to crouch, to wait, to ride, to run,
 To spend, to give to want, to be undone.
 Unhappy wight, born to disastrous end,
 That doth his life in so long tendance spend !"

Life in Ireland (1580-1598).—In 1580 Spenser was appointed by the Earl of Leicester secretary to Lord Grey, Viceroy of Ireland, and in the same year accompanied him to that country, where, with the exception of a few journeys to England, he resided for eighteen years. In 1581 he was made Clerk of Degrees and Recognizances in the Irish Court of Chancery, and in 1588 was appointed Clerk to the Council of Munster. While in Ireland Spenser received a grant of the beautiful but lonely estate of Kilcolman Castle, where he lived about twelve years, occupied in the performance of his official duties and in the completion of "The Faerie Queene." But his Irish life was to be brought to an abrupt close by a fearful tragedy. In 1598, during the great rebellion in the southern part of the country, begun by the Earl of Tyrone, the Irish peasantry, in their

rage against English aggression, made a furious attack upon the household of Spenser, who, as Sheriff of Cork, would be naturally an object of their hatred. Kilcolman Castle was sacked and burned, and one child perished in the flames. Narrowly escaping with their lives, the poet and the remainder of his family returned to England in destitution and sorrow.

Marriage.—The object of Spenser's early affections was celebrated in his two pastorals, "The Shepherd's Calendar" and "Colin Clout's Come Home Again," under the name of Rosalind, and numerous theories have been devised respecting her identity. The remark of E. K. that "the name being well-ordered will betray the *very name* of Spenser's love" has led to the supposition that her true name was Rose Lynde, while others will have it that she was Rose Daniel, sister of the poet Samuel Daniel. Her heartlessness, and preference for another, seems to have put an end for a time to the poet's thoughts of marriage. But about 1592-93 he fell in love with a fair Irish maiden, an Elizabeth whose beauty and excellence were celebrated in his Sonnets and his "Epithalamion," composed in honor of their marriage in 1594.

Death and Burial.—Spenser did not long survive his misfortunes. He died soon after his arrival in London; and, according to a very general report, the last months of his life were passed in extreme poverty. Ben Jonson said: "He died for lack of bread in King Street (Westminster), and refused twenty pieces sent to him by my Lord of Essex, saying that he had no time to spend them." Spenser's funeral was attended with great pomp and display; poets followed his hearse, and mournful elegies, with the pens that wrote them, were thrown into his tomb. The poet was buried near Chaucer, in Westminster Abbey, at the expense of the Earl of Essex, and on his monument was engraved the inscription: "Heare lyes (expecting the second comminge of our Saviour Christ Jesus) the body of Edmund Spenser, the prince of poets in his tyme; whose divine spirit needs noe other witness than the works

which he left behind him. He was borne in London in the year 1510, and died in the year 1596."

SPENSER'S HOME IN IRELAND—KILCOLMAN CASTLE.

"The Faerie Queene," "Colin Clout," and his two cantos on "Mutabilitie" abound with allegorical or actual descriptions of his Irish life, and of the scenery, and especially the rivers, about his estate here. . . . The castle, it must be remembered, is on a wide plain; the hills are at a couple of miles or more distant; and the Mulla is two miles off. We see nothing at the castle but the wide, boggy plain, the distant naked hills, and the weedy pond under the castle walls. . . . The remains of the castle, which consist only of part of the tower at the southernmost corner, stand on a green mound of considerable extent, overlooking the lake, or rather a winding sort of pond, overgrown with potamogeton. . . . Here he spent twelve years, and, from everything that we can learn from his poetry, to his own great satisfaction. . . . Here he accomplished, and saw given to the world, half of his great work. . . . Here, too, he married the woman of his heart, chosen on the principle of his poetry, not for her lands, but for her beauty and her goodness. . . . Here, too, he enjoyed the memorable visit of Sir Walter Raleigh, which he commemorates in "Colin Clout."—HOWITT'S *Homes and Haunts of the British Poets*.

FRIENDS.

Gabriel Harvey.—The friendship between Spenser and Gabriel Harvey began at Cambridge, and continued to be of the closest kind for many years. After his graduation Harvey became a teacher of civil law at Trinity Hall, and was highly esteemed as a man of extensive learning and an able and authoritative critic. Posterity, however, regards him as a foolish pedant and dull scholar. As a critic he was saturated with the false taste of his age, and was unable to detect at first sight the merit of "The Faerie Queene," which had been subjected by Spenser to his

criticism. "If so be," he wrote to the poet in 1580, "'The Faerie Queene' be fairer in your eye than the Nine Muses, and Hobgoblin run away with the garland from Apollo; mark what I say—and yet I will not say that I thought; but there is an end for this once, and fare you well, till God or some good angel put you in a better mind." Some of the letters between these friends have been preserved, and bear evidence to their mutual devotion and attachment. Harvey is introduced into "The Shepherd's Calendar" under the name of *Hobbinol*—"Good Hobbinol, that was so true," and under the same name re-appears in "Colin Clout's Come Home Again."

Edmund Kirke.—Recent discovery seems to show that the editor of Spenser's "Shepherd's Calendar," who mysteriously signed himself E. K., was one Edmund Kirke, a sizar at Pembroke Hall with the poet. Nothing more is known of him, but his notes on various points in Spenser's life and works indicate that he must have been his confidant and intimate friend.

Sir Philip Sidney.—Spenser was introduced by Harvey to Sidney, the nephew of the Earl of Leicester, and son-in-law of Sir Francis Walsingham, and one whose personal character was the admiration of his contemporary and succeeding generations. The two poets became fast friends. Sidney introduced Spenser to the powerful Leicester, who brought him under the notice of Queen Elizabeth. Sidney welcomed him to his house, where "The Shepherd's Calendar" was finished, and dedicated "To the noble and virtuous gentleman, most worthy of all titles, both of learning and chivalry, Maister Philip Sidney." In this poem Spenser speaks of Sidney as the "President of Noblesse and of Chivalry;" and other tributes to his friend are found in the "Mother Hubberd's Tale" and under the character of Sir Calidore in "The Faerie Queene" (sixth book). Sidney died in 1586, from a wound received in the battle of Lützen, and Spenser lamented his death in the famous elegy, "Astrophel," which contains the following well-known lines:

"A sweet attractive kind of grace,
A full assurance given by looks,
The lineaments of gospel books.
I trow that countenance cannot lie,
Whose thoughts are legible in the eye."

Sir Walter Raleigh.—At the time of Spenser's arrival in Ireland, as secretary to Lord Grey, Raleigh, who a short time before had returned from his voyage to Newfoundland with his half-brother, Sir Humphrey Gilbert, was serving in the English army in service in that country, and it is possible that the acquaintance between him and Spenser began then. There are, however, no facts to support this supposition, and the first historical evidence of their relationship is the visit of Raleigh to Kilcolman Castle, in 1589, during his sojourn in Ireland, on account of his loss of favor at court through the ascendancy of Essex influence. It was on the occasion of this visit that Spenser read to Raleigh—the foremost soldier and most brilliant courtier of the time—the first three books of "The Faerie Queene," which were then ready for press. "When we conceive," says Thomas Campbell, "Spenser reciting his compositions to Raleigh in a scene so beautifully appropriate, the mind casts pleasing retrospect over that influence which the enterprise of the discoverer of Virginia and the genius of the author of 'The Faerie Queene' have respectively produced in the fortune and language of England. The fancy might easily be pardoned for a momentary superstition that the genius of their country hovered, unseen, over their meeting, casting her first look of regard on the poet that was destined to inspire her future Milton, and the other on her maritime hero, who paved the way for colonizing distant regions of the earth, where the language of England was to be spoken and the poetry of Spenser to be admired." Raleigh's genius enabled him to appreciate Spenser's great poem, and it was through his influence that its author returned to England and was introduced to Elizabeth's notice. This entire episode in Spenser's life—Raleigh's visit, his return with him to court—was subsequently celebrated

in "Colin Clout's Come Home Again," in which Raleigh is designated as the "Shepherd of the Ocean." Spenser alludes to Raleigh twice in "The Faerie Queene:" the description of the agony of Prince Arthur's squire, Timias, at the jealous anger of Belphebe is but a representation of Raleigh in 1593, after the queen had discovered his amours with her maid-of-honor.

Lord Grey of Wilton.—For a long time Lord Grey was the friend and patron of Spenser, who accompanied him to Ireland as his secretary. He was a man of stern integrity and irreproachable honor, and is introduced into "The Faerie Queene" in the character of Sir Arthegal, the Knight of Justice, in the fifth book. Here is portrayed Lord Grey's military deeds in quelling the Irish rebellion, the displeasure of the Queen there incurred, and his subsequent disgrace and overthrow.

SPENSER'S PERSONAL CHARACTER.

The foregoing sketch, while it presents a summary of all that can now be ascertained of the uneventful career of the writer, does not afford a satisfactory insight into the character and spirit of the man. This can only be attained by reading his works in the light derived from a knowledge of his life and fortunes. Feeling himself predestined to poetry, Spenser listened to no other vocation. Literature was not yet for a long time to become one of the recognized and profitable professions. No great poet before Shakespeare ever made a fortune from the public by his writings. Those who set up to live by their wits (and men of genius tried the experiment) fell into the vilest prostitution, and sometimes perished in misery. The choice was, indeed, the patron or the jail. Spenser never had any doubt or made any secret of his preference. The very plan of "The Faerie Queene"—a plan formed early in life, perhaps at College—implies a design on Elizabeth's strong-box and the good offices of twelve of her knights. Bashfulness did not long stand in his way. He was resolved to have a share in "that rich fee which poets won't divide."

In "The Shepherd's Calendar" he urges his claims with some confidence; with time he grew clamorous, and he was, to speak the truth, throughout his life an importunate suitor. Sidney, Leicester, Earl Grey, and Raleigh successively befriended him, and the Queen gave him first a considerable estate, and then a respectable stipend. Thus he procured the leisure to exercise his pen—"the vacant head which verse demands"—but he incurred at the same time the obligations of a court poet, which, though they may have sat lightly on the shoulders of a loyal subject and an humble offshoot of the aristocracy, by nature prone to admiration, led him sometimes into servile compliances and into a habit of adulation. We join in the praises bestowed on Sidney—the true "precedent of nobleness and chivalry;" we demur not to his laudation of the virtue and the personal charms of Elizabeth, whom he saw through the glowing haze of "the divinity that doth hedge a king," and whose red hair might well look golden as she was dispensing her praises and her pensions; we can even excuse the eager partisan who vilified the Queen of Scots and justified her execution; but we cannot applaud the panegyrist of Lord Grey's administration in Ireland, or of Leicester's campaign in the Netherlands. And, speaking more generally, we do not love to see our "sage, serious Spenser," turn his great moral song into a venal eulogy of the great, committing, as it were, the ineffectual simony of selling niches in the Temple of Fame. But conformity was the vice of the times—it could plead the example of innumerable churchmen—and flattery was a custom, and almost a necessity, among poets. Spenser was no innovator; he was not haunted by an austere, uncompromising conscience, by a restless intellectual scepticism, or even curiosity; he was not impatient of authority and routine. In his youth he was, indeed, a Puritan, but against the natural tendency of his mind, which should rather have been to Catholicism: the reason was, his patrons supported the Low-Church party. He was satisfied with the existing order of things, provided men of letters were handsomely maintained.

What he wanted was the complete command of his time—comfort and ease, not idleness, for in labor he was indefatigable. He would not sacrifice everything to obtain this. We should be sorry to do less than justice to the moral elevation of his purposes and of his poetry. He aspired to give us “nobler loves and nobler joys;” nay, sometimes, doubtless, more religiously, “to make men heavenly wise through humbled will.” This aspiration he has expressed in one of his early pieces—

“O what an honor is it to restrain

The lust of lawless youth with good advice!”

But his courage quailed before poverty. He could not maintain so high a flight on an empty stomach. We wish he had been born to a competency; he would then have been spared much irritation of spirit, and we some unmanly complaints, while the suspicion of rapacity and oppression would never have darkened the fame of one who was surely, on the whole, a gentle and upright man.—PROF. CHILD.

CHRONOLOGICAL LIST OF SPENSER'S WORKS.

Poetical.

The Shepherd's Calendar	1579
Faerie Queene (bks. i., ii., and iii.)	1590
Muiopotmos	
Daphnida	1591
Prosopopoia; or, Mother Hubbard's Tale.....	
Tears of the Muses	
Complaints, containing sundry small poems of the World's Vanitie	
Amoretti and Epithalamion	1595
Colin Clout's Come Home Again	
Prothalamion	1596
Hymns	
Faerie Queene (bks. iv., v., and vi.).....	

Prose.

View of the Present State of Ireland	1633
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STUDY OF “THE SHEPHERD'S CALENDAR.”

Spenser's first work was written during his two years' residence in the north of England, whither he had retired immediately after leaving the university, and was revised at the mansion of his friend and patron, Sir Philip Sidney,

to whom it was dedicated. The poem was published anonymously, under the title of "The Poet's Year," in 1579, and accompanied by an introductory epistle written by Edmund Kirke, in which it was commended to Gabriel Harvey. "The Shepherd's Calendar" resembles somewhat Virgil's "Bucolics" in its arrangement, and, like the Roman poet, Spenser introduces himself under a feigned name—Colin Clout. It is a series of pastorals, consisting of twelve eclogues—one for each month of the year. These eclogues are imaginary conversations between English rustics, in which moral and political questions are discussed. It is here that Gabriel Harvey is introduced in the character of Hobbinol, and the hopeless love of Spenser for the fair Rosalind is celebrated.

Selected Passages.—

Tale of the Fox and the Kid—Eclogue for May.

Dissertation on Poetry, containing possible allusions to the poet's future masterpiece, "The Faerie Queene"—Eclogue for October.

Tribute to Chaucer, under the name of Tityrus—Eclogue for June.

Lament of Colin to God Pan—Eclogue for December.

CRITICISMS.

Master Edmund Spenser had done enough for the immortality of his name had he only given us his "Shepherd's Calendar," a masterpiece, if any.—MICHAEL DRAYTON.

"The Shepherd's Calendar" of Spenser is not to be matched in any modern language—not even by Tasso's "Aminta," which infinitely transcend's Guarini's "Pastor Fido," as having more of nature in it, and being most clear from the wretched affectation of learning. Spenser being master of our northern dialect, and skilled in Chaucer's English, has so exactly imitated the "Dorick" of Theocritus that his love is a perfect image of that passion which God infused into both sexes before it was corrupted with the knowledge of arts and the ceremonies of what we call good manners.—JOHN DRYDEN.

His eclogues are somewhat too long, if we compare them with the ancients. He is sometimes too allegorical, and

treats of matters of religion in a pastoral style, as the Mantuan had done before him. He has employed the lyric measure, which is contrary to the practice of the old poets. His stanza is not still the same, nor always well chosen. . . . The addition Spenser has made of a Calendar to his eclogues is very beautiful, since by this, besides the general moral of innocence and simplicity which is common to other authors of pastorals, he has one peculiarity to himself: he compares human life to the several seasons, and at once exposes to his readers a view of the great and little worlds, in their various changes and aspects.—ALEXANDER POPE.

To our minds the irredeemable sin of "The Shepherd's Calendar"—we wish we could use gentler words, but cannot find them—is the cold, uncomfortable, and unhappy air that hangs in it over almost the whole of rural life; we are always wishing for the sun, but no sun shows his face. Nature is starved, life hungry, and sleep seems but the relief from labor. There is nowhere joy.—PROF. JOHN WILSON.

The greatest pastoral poem in the English language.—D. LAING PURVES.

I look upon "The Shepherd's Calendar" as being no less a conscious and deliberate attempt at reform than Thomson's "Seasons" were in the topics and Wordsworth's "Lyrical Ballads" in the language of poetry. But the great merit of these pastorals was not so much in their matter as their manner. They show a sense of style in its larger meaning hitherto displayed by no English poet since Chaucer. Surrey had brought back from Italy a certain inkling of it, so far as it is contained in decorum. But here was a new language, a choice and arrangement of words, a variety, elasticity, and harmony of verse most grateful to the ears of men. If not passion, there was fervor, which was perhaps as near it as the somewhat stately movement of Spenser's mind would allow him to come. . . . "The Shepherd's Calendar" contains, perhaps, the most picturesquely imaginative verse which Spenser

has written. It is in the eclogue for February, where he tells us of the

"Faded oak
Whose body is sere, whose branches broke,
Whose naked arms stretch unto the fire."

It is one of those verses that Joseph Warton would have liked in secret, that Dr. Johnson would have proved to be untranslatable into reasonable prose, and which the imagination welcomes at once without caring whether it be exactly conformable to barbara or celarent. Another pretty verse in the same eclogue—

"But gently took that ungently came"

pleased Coleridge so greatly that he thought it was his own.—JAMES RUSSELL LOWELL.

STUDY OF "THE FAERIE QUEENE."

As is well known, the greater part of Spenser's *magnum opus* was composed in Ireland, on the banks of his favorite Mulla. The publication of the first portions of the poem was delayed for a time by the harsh criticism of Gabriel Harvey; but the keener penetration of Sir Walter Raleigh enabled him to detect its wonderful merit, and it was through his influence that the poet returned to England and was brought under the notice of Elizabeth. The first three books were printed in 1590 and dedicated to the Queen, who bestowed on Spenser a pension of £50 per annum; the last three did not appear till 1596, when they were accompanied by a letter to Raleigh which served as an introduction and exposition of the poet's plan, some commendatory sonnets by friends, and seventeen sonnets addressed to as many distinguished persons at court. The poem was read with marvel and delight, and raised Spenser to the height of literary fame. It was to have contained twelve books, but only six and a fragment of a seventh—two cantos and two stanzas discovered after the author's death—have come down to us.

Plan:—see Spenser's letter to Raleigh, prefixed to all editions of his works.

The poet supposes that the Fairy Queen, according to an established annual custom, held a magnificent feast, which continued twelve days, on each of which respectively twelve several complaints are presented before her. To redress the injuries which were the occasion of these several complaints she despatches, with proper commissions, twelve different knights, each of which, in the particular adventure allotted to him, proves an example of some particular virtue, as of Holiness, Temperance, Justice, Chastity, and has one complete book assigned to him, of which he is the hero. But besides these twelve knights, severally exemplifying twelve moral virtues, the poet has constituted one principal knight or general hero—Prince Arthur—who represents, as we have seen, Magnificence, the perfection of all the rest. He, moreover, assists in every book, and at the end of his actions is to discover and win Gloriana, or Glory.—PROF. JOHN WILSON.

In his great poem Spenser had two objects in view: first, the ephemeral one of pleasing the court, and then that of recommending himself to the permanent approval of his own and following ages as a poet, and especially as a moral poet. To meet the first demand, he lays the scene of his poem in contemporary England, and brings in all the leading personages of the day, under the thin disguise of his knights and their squires and lady-loves. He says this expressly in the prologue to the second book:

“Of Faery Land yet if he more inquire,
By certain signes, here set in sundry place,
He may it find ; . . .
And thou, O fairest princess under sky,
In this fair mirror maist behold thy face
And thine owne realmes in land of Faëry.”

Many of his personages we can still identify, and all of them were once as easily recognizable as those of *Made-moiselle de Scudéry*. This, no doubt, added greatly to the immediate piquancy of the allusions. The interest they would excite may be inferred from the fact that King James, in 1596, wished to have the author prosecuted for

his indecent handling of his mother, Mary Queen of Scots, under the name of Duessa. To suit the wider application of his plan's other and more important half Spenser made all his characters double their parts, and appear in his allegory as the impersonations of abstract moral qualities.—
JAMES RUSSELL LOWELL.

ANALYSIS WITH REFERENCE TO FAMOUS PASSAGES.

<p>Book I. Legend of the Knight of the Red-crosse, or of Holinesse.</p>	<p>{ Description of the Red-cross Knight, c. i.; Portrait of Una and the Dwarf, c. i.; The Combat with Error, c. i.; Archimago's Hermitage, c. i.; House of Morpheus, c. i.; Portrait of Duessa, c. ii.; Una and the Lion, c. iii.; House of Pride, c. iv.; Description of Hell, c. v.; Prince Arthur, c. vii.; Argument in Favor of Suicide (said to be the strongest ever written in prose or poetry), c. ix.; The Delineation of a True Protestant, c. x.; Betrothal of Una to the Red-cross Knight, c. xii.</p>
<p>Book II. Legend of Sir Guyon, or of Temperance.</p>	<p>{ Portrait of Belphebe, c. iii.; Cave of Mammon, c. vii.; The Castle of Alma, c. ix.; The Genealogy of British Kings, c. x.; Bower of Bliss, c. xii.</p>
<p>Book III. Legend of Britomartis, or of Chastitie.</p>	<p>{ Cave of Merlin, c. iii.; Belphebe and the Wounded Youth, c. v.; Venus in Search of Cupid, c. vi.; The Garden of Adonis, c. vi.; The Witch's Cottage, c. vii.; Florimell's Counterfeit, c. viii.; The Change of Malbecco into Jealousy, c. x.; Castle of Busirane, c. xi.; Masque of Cupid, c. xii.</p>
<p>Book IV. Legend of Cambel and Triamond, or of Friendship.</p>	<p>{ Description of Até, and her Dwelling, c. i.; The Three Fatal Sisters, c. ii.; Tribute to Chaucer, c. ii.; The Tournament of Sir Satyrane, c. iv.; House of Care, c. v.; Cottage of Slander, c. viii.; Tale of Sir Scudamour, c. x.; Description of Great Venus's Temple, c. x.; Marriage Procession of the Thames and Medway, c. xi.</p>
<p>Book V. Legend of Artegall, or of Justice.</p>	<p>{ The Poet's Lament over the Condition of the Times, Prelude; Talus, the Iron Man, c. i.; A Confutation of Socialism, c. ii.; Portrait of Radigund, c. v.; Imprisonment of Sir Artegall, c. v.; Temple of Isis, c. vii.; Guile, c. ix.; Palace of Mercilla, c. ix.; The Trial of Duessa, c. ix.; The Struggles between Protestantism and Catholicism in the Netherlands and in France, cs. x., xi., xii.</p>
<p>Book VI. Legend of Sir Calidore, or of Courtesie.</p>	<p>{ Portrait of Sir Calidore, c. i.; Child Tristram dubbed a Squire, c. ii.; The Hermitage, c. v.; Pastorella, c. ix.; The Dance of the Graces, c. x.; Sir Calidore and the Blatant Beast, c. xii.</p>

Book VII.
Legend of Constance.

{ These two cantos "Of Mutabilitie" are generally regarded as a fragment of the seventh book, but there is no authority for such an assumption.

PRINCIPAL CHARACTERS, WITH THEIR HISTORICAL AND MORAL SIGNIFICATIONS.

Principal Characters.	Historical Signification.	Moral Signification.
Prince Arthur.	Earl of Leicester.	Magnificence.
Faerie Queene.	Queen Elizabeth.	Glory.
	Church of England. [The dints in his shield are: the persecutions of the Christians during the first three centuries of our era; the removal of the Roman capitol to Constantinople; persecutions of Julian; Mohammedanism; contest of Hildebrande with Henry IV. of Germany; the Crusades; and the Reformation.]	
Red-crosse Knight.		Holiness.
Una.	Christianity.	Truth.
Dragon.	Catholicism—viz., Spain.	Sin.
Dwarf.	Common people in church.	Humility.
Archimago.	Satan.	Hypocrisy or Fraud.
Duessa.	Mary Queen of Scots.	Falsehood.
Corceca.	Romish religion.	Superstition.
Sir Guyon.		Temperance.
Belphebe.	Queen Elizabeth.	Virtue.
Black Palmer.		Reason.
Britomartis.	Queen Elizabeth.	Chastity.
Sir Artegall.	Lord Grey, Deputy of Ireland.	Justice.
	Lady Sidney, wife of Sir Philip and daughter of Sir Francis Walsingham.	
Pastorella.		Gentleness.
	Rosalind—the character celebrated in "The Shepherd's Calendar."	
Mirabella.		Haughtiness.
Sir Calidore.	Sir Philip Sidney.	Courtesy.
The Blatant Beast.	Vox Populi.	Calumny.
Talus.		Execution of Justice.
Radigund.	Mary Queen of Scots.	Guile.
Mercilla.	Queen Elizabeth.	Mercy.
Soldan.	Philip II. of Spain.	Might.
Timias.	Sir Walter Raleigh.	Chivalrous honor.
Acrasia.		Generosity.
Orgoglio.		Intemperance.
Florimel.		Pride. Arrogance.
		Feminine delicacy.

FAMOUS QUOTATIONS.

"And all within were pathes and allies wide,
With footing worne, and leading inward farr."—Bk. i., c. i.
"The noblest mind the best contentment has."—Ibid.

"... his glistring armor made
A little glooming light, much like a shade."—Bk. i., c. i.

"... oft fire is without smoke,
And perill without show."—Ibid.

"God helpe the man so wrapt in Errours endlesse traine!"
Ibid.

"Add faith unto your force, and be not faint;
Strangle her, els she sure will strangle thee."—Ibid.

"... for what so strong,
But, wanting rest, will also want of might?"—Ibid.
"A bold bad man."—Ibid.

"Her angels face
As the great eye of heaven shyned bright,
And made a sunshine in the shady place."—Bk. i., c. iii.

"O how can beauty maister the most strong,
And simple truth subdue avenging wrong!"—Ibid.

"... one loving howre
For many yeares of sorrow can dispence;
A dram of sweete is worth a pound of sowre."—Ibid.

"Who hath endur'd the whole, can beare ech part."—Bk. i., c. vii.

"For who can shun the chance that dest'ny doth ordaine."
Bk. iii., c. i.

"So all did make in her a perfect complement."—Bk. iii., c. v.

"Dan Chaucer, Well of English undefil'd,
On Fame's eternal beadroll worthy to be fil'd."—Bk. iv., c. ii.

"For, like the stings of asps that kill with smart,
Her spiteful words did prick and wound the inner part."
Bk. iv., c. viii.

"A sordid office for a mind so brave:
So hard it is to be a woman's slave?"—Bk. v., c. v.

"It is the mynd that maketh good or ill,
That maketh wretch or happie, rich or poore:
For some, that hath abundance at his will,
Hath not enough, but wants in greatest store;
And other, that hath litle, asks no more,
But in that litle is both rich and wise;
For wisdom is most riches; fooles therefore
They are, which fortunes doe by vowes devize;
Sith each unto himselfe his life may fortunize."—Bk. vi., c. ix.

[This is one of the choicest stanzas in the entire poem.]

CRITICISMS.

At last I had recourse to his master, Spenser, the author of that immortal poem called "*The Faerie Queene*," and there I met with that which I had been looking for so long in vain. Spenser had studied Virgil to as much advantage as Milton had done Homer.—JOHN DRYDEN.

There is something in Spenser that pleases one as strongly in old age as it did in one's youth. I read "*The Faerie Queene*" when I was about twelve, with infinite delight, and I think it gave me as much when I read it over about a year or two ago. . . . After reading a canto of Spenser two or three days ago to an old lady, between seventy and eighty years old, she said that I had been showing her a gallery of pictures.—ALEXANDER POPE.

This poet contains great beauties, a sweet and harmonious versification, easy elocution, a fine imagination. Yet does the perusal of his work become so tedious that one never finishes it from the mere pleasure that it affords. It soon becomes a kind of task-reading, and it requires some effort and resolution to carry us on to the end of his long performance. Spenser keeps his place upon our shelves, among the classics, but is seldom seen on the table, and there is scarcely any one, if he dare to be ingenuous, but will confess that, notwithstanding all the merit of the poet, he affords an entertainment with which the palate is soon satiated.—DAVID HUME.

But Spenser I could have read forever. Too young to trouble myself about the allegory, I considered all the knights and ladies and dragons and giants in their outward and exoteric sense, and God only knows how delighted I was to find myself in such society. As I had always a wonderful facility in retaining in my memory whatever verses pleased me, the quantity of Spenser's stanzas which I could repeat was really marvellous.—SIR WALTER SCOTT.

No allegorical poem, either succeeding or preceding, has approached "*The Faerie Queene*" within half the diameter of the earth.—PROF. JOHN WILSON.

I have finished "The Faerie Queene." I never parted from a long poem with so much regret.—SIR JAMES MACKINTOSH.

Nay; even Spenser himself, though assuredly one of the greatest poets that ever lived, could not succeed in the attempt to make allegory interesting. It was in vain that he lavished the riches of his mind on the House of Pride and the House of Temperance. One unpardonable fault—the fault of tediousness—pervades the whole of "The Faerie Queene." We become sick of cardinal virtues and deadly sins, and long for the society of plain men and women. Of the persons who read the first canto, not one in ten reaches the end of the first book, and not one in a hundred perseveres to the end of the poem. . . . If the last six books—which are said to have been destroyed in Ireland—had been preserved, we doubt whether any heart less stout than that of a commentator would have held out to the end.—T. B. MACAULAY.

No young lady of the present generation falls to a new novel of Sir Walter Scott with keener relish than I did that morning to "The Faerie Queene."—ROBERT SOUTHEY.

Spenser has the wit of the southern, with the deeper inwardness of the northern genius. Take special note of the marvellous independence and true imaginative absence of all particular space or time in "The Faerie Queene." It is in the domain neither of history nor geography; it is ignorant of all artificial boundary, all material obstacles; it is truly in land of Faerie—that is, of mental space. The poet has placed you in a dream—a charmed sleep, and you neither wish nor have the power to inquire where you are or how you got there.—S. T. COLERIDGE.

Much depends upon when and where you read a book. In the five or six impatient minutes before the dinner is quite ready, who would think of taking up "The Faerie Queene" for a stop-gap?—CHARLES LAMB.

Select rather a June morning, when the brilliant white clouds are sailing slowly through a blue sky, a grassy bank

under a tree, looking down a long valley, with broken hills in the distance; let mind and body both be at ease, and both be disposed to dream, but not to sleep, and when the influences of nature have had their due effect, open, if you please, at the middle of the Legend of Sir Guyon.—PROF. CHILD.

No man can read "The Faerie Queene" and be anything but the better for it. Through that rude age, when maids of honor drank beer for breakfast, and Hamlet could say a gross thing to Ophelia, he passes serenely abstracted and high, the Don Quixote of poets. Whoever can endure unmixed delight, whoever can tolerate music and painting and poetry all in one, whoever wishes to be rid of thought and to let the busy anvils of the brain be silent for a time, let him read in "The Faerie Queene." There is the land of pure heart's-ease, where no ache or sorrow of spirit can enter.—J. R. LOWELL.

In reading "The Faerie Queene" you see a little, withered old man by a wood-side, opening a wicket, a giant and a dwarf lagging far behind, a damsel in a boat upon an enchanted lake, wood-nymphs and satyrs; and all of a sudden you are transported into a lofty palace, with tapers burning, amidst knights and ladies, with dance and revelry and song, "and mask and antique pageantry." The finest things in Spenser are: the character of Una, in the first book; the House of Pride; the Cave of Mammon and the Cave of Despair; the account of Memory; the description of Belphebe; the story of Florimel and the Witch's Son; the Gardens of Adonis and the Bower of Bliss; the Mask of Cupid; and Colin Clout's vision, in the last book. But some people will say that all this may be very fine, but that they cannot understand it on account of the allegory. They are afraid of the allegory, as if they thought it would bite them; they look at it, as a child looks at a painted dragon, and think it will strangle them in its shining folds. This is very idle. If they do not meddle with the allegory, the allegory will not meddle with them. Without minding it at all, the whole is as plain as a pike-staff. It might as

well be pretended that we cannot see Poussin's pictures for the allegory, as that the allegory prevents us from understanding Spenser. . . . Nobody but Rubens could have painted the fancy of Spenser, and he could not have given the sentiment, the airy dream that hovers over it. With all this, Spenser neither makes us laugh nor weep. The only jest in his poem is an allegorical play upon words, where he describes Malbecco as escaping in the herd of goats, "by the help of his fayre horns on hight." But he has been unjustly charged with a want of passion and of strength. He has both in an immense degree. He has not, indeed, the pathos of immediate action or suffering, which is more properly the dramatic, but he has all the pathos of sentiment and romance—all that belongs to distant objects of terror, and uncertain, imaginary distress. His strength, in like manner, is not strength of will or action, of bone and muscle, nor is it coarse and palpable, but it assumes a character of vastness and sublimity seen through the same visionary medium, and blended with the appalling associations of preternatural agency. We need only turn, in proof of this, to the Cave of Despair or the Cave of Mammon, or to the account of the change of Malbecco into Jealousy. The stanzas in the description of the Cave of Mammon, the grisly house of Plutus, are unrivalled for the portentous massiness of the forms, the splendid *chiaro-oscuro* and shadowy horror. The Cave of Despair is described with equal gloominess and power of fancy, and the fine moral declamation of the owner of it on the evils of life almost makes one in love with death. In the story of Malbecco, who is hunted by Jealousy and in vain strives to run away from his own thoughts, the truth of human passion and the preternatural ending are equally striking. It is not fair to compare Spenser with Shakespeare in point of interest. A fairer comparison would be with "Comus," and the result would not be unfavorable to Spenser. There is only one work of the same allegorical kind which has more interest than Spenser (with scarcely less imagination), and that is the "Pil-

grim's Progress." The three first books of "*The Faerie Queene*" are very superior to the three last. One would think that Pope, who used to ask if any one had ever read "*The Faerie Queene*" through, had only dipped into these last. The only things in them equal to the former are the account of Talus, the Iron Man, and the delightful episode of Pastorella.—HAZLITT.

Spenser gives us an allegory as the foundation of his poem, not that he dreams of becoming a wit, a preacher of moralities, a propounder of riddles. He does not subordinate image to idea; he is a seer, not a philosopher. They are living men and actions which he sets in motion; only from time to time, in his poem, enchanted palaces, a whole train of splendid visions trembles and divides like a mist, enabling us to catch a glimpse of the thought which raised and arranged it. When, in his Garden of Adonis, we see the countless forms of all living things arranged in due order, in close compass, awaiting life, we conceive, with him, the birth of universal love, the ceaseless fertility of the great mother, the mysterious swarm of creatures which rise in succession from her "wide wombe of the world." When we see his Knight of the Cross combating with a horrible woman-serpent in defence of his beloved lady, Una, we dimly remember that, if we search beyond these two figures, we shall find behind one Truth, behind the other Falsehood.—H. A. TAINE.

The first book of "*The Faerie Queene*" is a complete poem, and, far from requiring any continuation, is rather injured by the useless re-appearance of its hero in the second. It is generally admitted to be the finest of the six. In no other is the allegory so clearly conceived by the poet, or so steadily preserved, yet with a disguise so delicate that no one is offended by that servile setting forth of a moral meaning we frequently meet with in allegorical poems; and the reader has the gratification that good writing in works of fiction always produces—that of exercising his own ingenuity without perplexing it. . . . Every canto of this book teems with the choicest beauties of

imagination; he came to it in the freshness of his genius, which shines throughout with a uniformity it does not always afterwards maintain, unsullied by flattery, unobscured by pedantry, and unquenched by languor. . . . The inferiority of the last three books to the former is surely very manifest. His muse gives gradual signs of weariness; the imagery becomes less livid, the vein of poetical description less rich, the digressions more frequent and verbose. It is true that the fourth book is full of inventions and contains much admirable poetry; yet even here we perceive a comparative deficiency in the quantity of excelling passages, which becomes far more apparent as we proceed, and the last book falls very short of the interest which the earlier part of "The Faerie Queene" had excited.—HALLAM.

What is it that gives "The Faerie Queene" its hold on those who appreciate the richness and music of English language, and who in temper and moral standard are quick to respond to English manliness and tenderness? The spell is to be found mainly in three things—(1) in the quaint stateliness of Spenser's imaginary world and its representatives; (2) in the beauty and melody of his numbers, the abundance and grace of his poetic ornaments, in the recurring and haunting rhythm of numberless passages in which thought and imagery and language and melody are interwoven in one perfect and satisfying harmony; and (3) in the intrinsic nobleness of his general aim, his conception of human life, at once so exacting and so indulgent, his high ethical principles and ideals, his unfeigned honor for all that is pure and brave and unselfish and tender, his generous estimate of what is due from man to man of service, affection, and fidelity. . . . "The Faerie Queene" shadows forth, in type and parable, his ideal of the perfection of the human character, with its special features, its trials, its achievements. There were two accepted forms in poetry in which this had been done by poets. One was under the image of warfare; the other was under the image of a journey or voyage. Spenser chose the former, as Dante

and Bunyan chose the latter. Spenser looks on the scene of the world as a continual battle-field. It was such, in fact, to his experience in Ireland, testing the mettle of character, its loyalty, its sincerity, its endurance. His picture of character is by no means painted with sentimental tenderness. He portrays it in the rough work of the struggle and the toil, always hardly tested by trial, often overmatched, deceived, defeated, and even delivered by its own default to disgrace and captivity.—R. W. CHURCH.

Antecedents of "The Faerie Queene."—There are five great poems in literature on Knight-errantry besides "The Faerie Queene:" "The Morgante Maggiore," by Pulci; "Orlando Innamorata," by Boiardo; "Rifacimento of Orlando Innamorata," by Berni; "Orlando Furiosa," by Ariosto; and "Jerusalem Delivered," by Tasso. Pulci laid the foundation of the chivalrous epic; Boiardo prepared the way for Ariosto, whose poem is a continuation of the "Orlando Innamorata;" Ariosto was to Tasso and Spenser what Homer was to Virgil. Of this school of poets the most ironical was its founder, Pulci, and the most serious its last representative, Spenser.

COMPARISON OF SPENSER AND ARIOSTO.

There is a great external resemblance between Spenser and Ariosto. It would be quite correct to call them scholar and master. Spenser's direct borrowings from the "Orlando Furiosa" may be seen in Warton's "Treatise on 'The Faerie Queene.'" Ariosto's Alcina has furnished hints for both Spenser's Duessa and his Acrasia; his Bradamante is the evident prototype of the Britomart of the English poet; and what we may call the stage-properties of the "Orlando Furiosa"—its magic horns, shields, etc.—re-appear in fresh hands in the pages of "The Faerie Queene." The general plan, also, of Spenser's poem bears marks of Ariosto's influence. Though not so irregular, it still reminds us of the "Orlando Furiosa" by its divided interest and by the long intervals during which its hero is

lost to our view. Spenser mixes allegory with literal narrative far more frequently than does his master; but Ariosto's celebrated fourteenth canto is a perfect example of such a mixture, and one which evidently had a great effect upon his pupil. Again, Spenser has imitated Ariosto (as he has Boiardo and Pulci) by generally commencing his cantos with two stanzas of moral reflections, and the metres of the two poems present a strong superficial resemblance, broken as they each are into stanzas, instead of being divided into regular couplets or flowing in blank verse. Yet, notwithstanding this apparent likeness, there is a deep and essential difference between these two poets. Ariosto's genius is comic and humorous—it costs him an effort to be serious. Spenser's is grave and pathetic. Ariosto's delight is in the grotesque and the surprising; Spenser's in the beautiful and the sublime. Nay (since the structure of a poem is to its subject as body is to soul), we may see how much the minds of the Italian and English poets really differ, even by comparing the light-bounding measure in which the former sports before us with the stately march of the verse which conveys to us the deep and solemn thoughts of the latter. Warton, therefore, is perfectly right when he says that "the genius of each was entirely different." He might have added that the circumstances under which each wrote were very different also; that it was one thing to have Sir Philip Sidney your friend and patron, and another the princes of Este; that the poet who devised complimentary strains to Queen Elizabeth was better off than he who was expected to do the like honor to Lucrezia Borgia; and, above all, that the fellow-subject of Richard Hooker could drink in the faith at the fountain-head, while to the Italian of Leo the Tenth's day it came polluted by all the corruptions of fourteen centuries.—LITTELL'S *Living Age*, vol. lxxxviii.

[For accounts of Pulci, Boiardo, Berni, and Ariosto, see "Characteristics of the Dark Age—*Italy*;" for Tasso, see "Characteristics of this Age—*Italy*."]

STUDY OF "THE EPITHALAMION."

"The Epithalamion," written by Spenser to celebrate his marriage with the "fair Elizabeth," has been read with admiration by successive generations. The finest portion of the poem is the picture of the bride, remarkable for its felicitous tenderness, especially where she is represented at the altar:

"Behold, whiles she before the altar stands,
Hearing the holy priest that to her speakes,
And blesseth her with his two happy hands,
How the red roses flush up in her cheekes,
And the pure snow, with goodly vermill stayne
Like crimsin dyde in grayne:
That even the angels, which continually
About the sacred altar doe remaine,
Forget their service and about her fly,
Ofte peeping in her face, that seems more fayre
The more they on it stare.
But her sad eyes, still fastened on the ground,
Are governed with goodly modesty,
That suffers not one look to glaunce awry,
Which may let in a little thought unsound.
Why blush ye, love, to give to me your hand,
The pledge of all our band!
Sing, ye sweet angels, Alleluya sing,
That all the woods may answer, and your echo ring."

CRITICISMS.

"The Epithalamion" is the grandest and purest marriage-song in literature.—E. P. WHIPPLE.

It is a strain redolent of a bridegroom's joy and of a poet's fancy. The English language seems to expand itself with a copiousness unknown before while he pours forth the varied imagery of this splendid little poem. I do not know any other nuptial song, ancient or modern, of equal beauty. It is an intoxication of ecstasy—ardent, noble, and pure.—HALLAM.

Joy, Love, Desire, Passion, Gratitude, Religion, rejoice in presence of Heaven to take possession of Affection, Beau-

ty, and Innocence. Faith and Hope are bridesmaids, and holiest incense is burning on the altar.—PROF. J. WILSON.

Instead of the ordinary bridal gifts, he hallows his wife with an "Epithalamion" fit for a conscious goddess, and the "savage soil" of Ireland becomes a turf of Arcady under her feet, where the merchants' daughters of the town are no more at home than the angels and the fair shapes of pagan mythology whom they meet there. . . . The whole "Epithalamion" is very noble, with an organ-like roll and majesty of numbers, while it is instinct with the same joyousness which must have been the familiar mood of Spenser.—J. R. LOWELL.

[Spenser's "Amoretti," or Sonnets, eighty-eight in number, may be read in connection with "The Epithalamion," as they give a very interesting history of his second courtship, which terminated in the marriage celebrated in that poem. The most famous of the Sonnets are Nos. xv., xxvi., lxxiv., and lxxv.]

STUDY OF "COLIN CLOUT'S COME HOME AGAIN."

This poem is a description of Spenser's journey to England with Sir Walter Raleigh, and is of special biographical interest. It is written under the pastoral form of "The Shepherd's Calendar," with the same rustic characters as in that poem. The work is dedicated to Raleigh.

Analysis.—

Arrival and Visit of Raleigh, l. 56-191.

The Sea-voyage, l. 192-287.

Comparison of England and Ireland, l. 288-325.

Description of Cynthia (Queen Elizabeth), l. 326-348.

Cynthia's Kindness and Beneficence, l. 349-364, 578-593, and 598-626.

Enumeration of the Court Shepherds (poets), l. 373-443.

A Tribute to his Love, l. 452-467.

Celebration of the Court Nymphs (ladies), l. 473-572.

Criticism on Court Life, l. 639-823.

Tribute to Rosalind, l. 855-883.

PROVERBIAL EXPRESSIONS TRACED TO SPENSER.

"By hook or crook."

"Mother wit." [Repeated by Shakespeare and Marlowe.]

"Through thick and thin." [Used by Middleton, Kemp, Butler, Dryden, Pope, and Cowper.]

CHARACTERISTICS OF SPENSER AS A POET.

Unpracticability.—Spenser had but little knowledge of men as *men*; the cardinal virtues were the personages he was acquainted with; in everything he was “high fantastical,” and, as a consequence, he exhibits neither humor nor pathos. He was a Platonist, and fed his grave spirit on high speculations and moralities. Severe and chivalrous, dreaming of things to come, unsupplied by luxury, unenslaved by passion, somewhat scornful and self-sustained, it needed but a tyrannous king, an electrical political atmosphere, and a deeper interest in theology to make a Puritan of him, as these things made a Puritan of Milton.
—ALEXANDER SMITH.

For my own part, I am quite willing to confess that I like him none the worse for being *unpractical*, and that my reading has convinced me that being too poetical is the rarest fault of poets. Practical men are not so scarce, one would think, and I am not sure that the tree was a gainer when the hamadryad flitted and left it nothing but ship-timber. Such men as Spenser are not sent into the world to be part of its motive power. The blind old engine would not know the difference though we got up its steam with ottar of roses, nor make one revolution more to the minute for it. What practical man ever left such an heirloom to his countrymen as “The Faerie Queene?”—J. R. LOWELL.

Sense of Beauty.—No poet has ever had a more exquisite sense of the beautiful than Spenser. . . . In Virgil and Tasso this was not less powerful; but even they—even the latter himself—do not hang with such a tenderness of delight, with such a forgetful delay, over the fair creations of their fancy. Spenser is not averse to images that jar on the mind by exciting horror or disgust, and sometimes his touches are rather too strong; but it is on love and beauty, on holiness and virtue, that he reposes with all the sympathy of his soul.—HALLAM.

Artistic Power.—I think that if Spenser had not been a

great poet he would have been a great painter, and in that case there is ground for believing that England would have possessed—and in the person of one man—her Claude, her Annibal Caracci, her Correggio, her Titian, her Rembrandt, perhaps even her Raphael. I suspect that if Spenser's history were better known we should find that he was a passionate student of pictures, a haunter of the collections of his friends, Essex and Leicester. . . . Spenser should have a new set of commentators—the painters themselves. They might do for him in their own art what Warton did in his—trace him among his *brethren*. Certainly no works would “illustrate” better than Spenser's with engravings from the old masters (I should like no better amusement than to hunt him through the print-shops!), and from none might a better gallery be painted by new ones. . . . Spenser emulated the Raphaels and Titians in a profusion of pictures, many of which are here taken from their walls. They give the poet's poet a claim to a new title—that of *Poet of the Painters*.—LEIGH HUNT.

Poetic Luxury and Fluency.—His abundance is often oppressive: it is like wading among unmown grass.—CRAIK.

Spenser was an epicure in language. He loved “seld-seen costly” words perhaps too well, and did not always distinguish between mere strangeness and that novelty which is so agreeable as to cheat us with some charm of seeming association. He had not the concentrated power which can sometimes pack infinite riches in the little room of a single epithet, for his genius is rather for dilatation than compression. . . . He is the most fluent of our poets. Sensation passing through emotion into reverie is a prime quality of his manner; and to read him puts one in the condition of reverie—a state of mind in which our thoughts and feelings float motionless, as one sees fish do in a gentle stream, with just enough vibration of their fins to keep themselves from going down with the current, while their bodies yield indolently to all its soothing curves. He chooses his language for its rich canorousness rather than for intensity of meaning. To characterize his style in a

single word, I should call it *costly*. None but the daintiest and nicest phrases will serve him, and he allures us from one to the other with such cunning baits of alliteration, and such sweet lapses of verse, that never any word seems more eminent than the rest, nor detains the feeling to eddy around it; but you must go on to the end before you have time to stop and muse over the wealth that has been lavished on you.—JAMES RUSSELL LOWELL.

Moral and Religious Sentiment.—Had Spenser been deficient in moral sense, "The Faerie Queene" would have been made the most corrupting of all modern poems.—LEIGH HUNT.

The claim of Spenser to be considered as a sacred poet does by no means rest upon his hymns alone. But whoever will attentively consider "The Faerie Queene" itself will find that it is, almost throughout, such as might have been expected from the author of those truly sacred hymns. It is a continual, deliberate endeavor to enlist the restless intellect and chivalrous feelings of an inquiring and romantic age on the side of goodness and faith, of unity and justice. . . . Spenser, then, was essentially a *sacred* poet; but the delicacy and insinuating gentleness of his disposition were better fitted to the veiled than the direct mode of instruction. . . . To Spenser, therefore, upon the whole, the English reader must revert, as being pre-eminently the sacred poet of his country.—JOHN KEBLE.

It is in this calmness, this serenity, this spiritual elevation of "The Faerie Queene," that we feel the new life of the coming age moulding into ordered and harmonious form the life of the renascence. Both in its conception and in the way in which this conception is realized in the portion of his work which Spenser completed, his poem strikes the note of the coming Puritanism. In his earlier pastoral, "The Shepherd's Calendar," the poet had boldly taken his part with the more advanced reformers against the Church policy of the court. He had chosen Archbishop Grindal, who was then in disgrace for his Puritan sympathies, as his model of a Christian pastor, and at-

tacked with sharp invective the pomp of the higher clergy. His "Faerie Queene," in its religious theory, is Puritan to the core. The worst foe of its Red-cross Knight is the false and scarlet-clad Duessa of Rome, who parts him for a while from Truth and leads him to the house of Ignorance.—JOHN RICHARD GREEN.

Lack of Humor.—Spenser had as little sense of humor as Wordsworth.—JAMES RUSSELL LOWELL.

Not a ripple of laughter breaks the calm surface of Spenser's verse. He is habitually serious, and the seriousness of his poetic tone reflects the seriousness of his poetic purpose.—JOHN RICHARD GREEN.

Richness and Fertility of Imagination and Fancy.—Spenser has great imagination and fancy, but more of the latter.—LEIGH HUNT.

His command of imagery is wide, easy, and luxuriant. He threw the soul of harmony into our verse, and made it more warmly, tenderly, and magnificently descriptive than it ever was before, or, with a few exceptions, than it ever has been since. It must certainly be owned that in description he exhibits nothing of the brief strokes and robust power which characterize the very greatest poets; but we shall nowhere find more airy and expansive images of visionary things, a sweeter tone of sentiment, or a finer flush in the colors of language than in this Rubens of English poetry. His fancy teems exuberantly in minuteness of circumstance, like a fertile soil sending bloom and verdure through the utmost extremities of the foliage which it nourishes.—THOMAS CAMPBELL.

Extensive Learning.—But he was, with the exception of Milton, and possibly Grey, the most learned of our poets. His familiarity with ancient and modern literature was easy and intimate, and, as he perfected himself in his art, he caught the grand manner and high-bred ways of the society he frequented.—JAMES RUSSELL LOWELL.

Want of Dramatic Power and Profound Passion.—Spenser's acquaintance seems to have lain among courtiers, scholars, and book-characters. Mankind he may have un-

derstood, for we are assured that he was versed in moral philosophy; but men he had not profoundly studied—not even his own heart. There are few, if any, traces of self-discipline—of a struggle with nature—in all his writings, which requires explanation in so contemplative a poet. He seems never to have known a great sorrow. The “atmosphere of mild melancholy” which hangs over his compositions is deceptive. It is in part an illusion produced on the reader by the habitually pensive attitude of his mind, or by the melody of his verse: we can never be merry when we hear such sweet music. Some of it is a humorous sadness; nor does it appear in any great degree to have sprung from a rooted discontent with his position and prospects in life, or with himself. His passions gave him very little trouble. He knew them in a general way, but not as a man knows his mortal enemy when he has grappled with him. He could give an outside view of any one of them, but could not depict the complex as it exists in human hearts. He had not dramatic perception or power; his men and women are mere abstractions, and, roughly speaking, they are all alike. He probably consulted well for his reputation in suppressing his juvenile comedies, for his comic vein was extremely thin, and adapted only to satire. His acquaintance with the material world was as superficial as his knowledge of character. There is a forest and there is a garden in “The Faerie Queene,” and his verse is thick bestrewn with flowers, but there are no traces that Nature and he had often been together. He has his primroses, his daisies and daffodils, but not the dew-filled primroses of Herrick, the mountain daisy of Burns, or the golden daffodils of Wordsworth. In connection with these peculiarities must be noticed the coldness of his temperament. If we admire his tranquil health and uniform vigor, we miss the intense nervous energy and the fine frenzy of poets, compact of more fiery substance. He often affects enthusiasm, indeed, but seldom feels it. Only twice has he risen far above his ordinary calm level—in “Mother Hubbard’s Tale” and in his “Marriage Song.”

In the one case disappointment and perhaps insult had stung him into heavy indignation; in the other his entire being—"liver, brain, and heart"—was possessed and stimulated by the new-born passion of love.—PROF. CHILD.

Acute Sense-perception.—He is, of all our poets, the most truly sensuous, using the word as Milton probably meant it when he said that poetry should be "simple, sensuous, and passionate." A poet is innocently sensuous when his mind permeates and illumines his senses; when they, on the other hand, muddy the mind, he becomes sensual. Every one of Spenser's senses was as exquisitely alive to the impressions of material as every organ of his soul was to those of spiritual beauty. Accordingly, if he painted the weeds of sensuality at all he could not help making them "of glorious feature." It was this, it may be suspected, rather than his "praising love," that made Lord Burleigh shake his "rugged forehead." Spenser's gamut, indeed, is a wide one, ranging from a purely corporeal delight in "precious odors fetched from far away," upward to such refinement as—

"Upon her eyelids many graces sate
Under the shadow of her even brows,"

where the eye shares its pleasure with the mind. He is court-painter in ordinary to each of the senses in turn, and idealizes these frail favorites of his majesty King Lusty Juventus, till they half believe themselves the innocent shepherdesses into which he travesties them—taste must be partially excepted. It is remarkable how little eating and drinking there is in "The Faerie Queene." The only time he fairly sets a table is in the house of Malbecco, where it is necessary to the conduct of the story.—JAMES RUSSELL LOWELL.

Noble Conception of Womanhood.—Spenser's manner of portraiture differs much from that of Chaucer, whom he names his poetical master. To Chaucer a beautiful woman is a beautiful creature of this good earth, and is often nothing more; her beauty suddenly slays the tender heart of

her lover, or she makes glad the spirit of man, as though with some light, bright wine. For Spenser, behind each woman made to worship or to love rises a sacred presence—womanhood itself. Her beauty of face and limb is but a manifestation of the invisible beauty, and this is of one kin with the divine wisdom and the divine love. In the poet of Edward's reign a gay and familiar side of chivalry is presented, which existed in life, and in art and literature, along with that chivalry which was the mysticism of human passion. The more modern poet retains of chivalry only what is exalted, serious, and tender. . . . While each of the heroines of "*The Faerie Queene*" has distinction, so that Una little resembles Belphœbe, and Britomart is far removed from Pastorella, each possesses in her own kind that perfection of womanhood which Coleridge praised and loved. When Wordsworth would name two personal themes gained from books—from books around which our happiness may twine with tendrils strong as flesh and blood—he chooses one from the plays of Shakespeare—*Desdemona*—and the second is the Una of Spenser.—EDWARD DOWDEN.

LEIGH HUNT'S CHARACTERIZATION OF SPENSER AS A POET.

Three things must be conceded to the objectors against this divine poet: first, that he wrote a good deal of allegory; second, that he has a great many superfluous words; third, that he was very fond of alliteration. He is accused also (by little boys) of obsolete words and spelling; and it must be added that he often forces his rhymes—nay, spells them in an arbitrary manner on purpose to make them fit. In short, he has a variety of faults, real or supposed, that would be intolerable in writers in general. This is true. The answer is, that his genius not only makes amends for all, but overlays them and makes them beautiful, with "*riches fineless*." When acquaintance with him is once begun, he repels none but the anti-poetical. Others may not be able to read him continuously; but

more or less, and as an enchanted stream "to dip into," they will read him always. In Spenser's time orthography was unsettled. Pronunciation is always so. The great poet, therefore, sometimes spells his words, whether rhymed or otherwise, in a manner apparently arbitrary, for the purpose of inducing the reader to give them the sound fittest for the sense. Alliteration, which, as a ground of melody, had been a principle in Anglo-Saxon verse, continued such a favorite with old English poets whom Spenser loved, that, as late as the reign of Edward III., it stood in the place of rhyme itself. Our author turns it to beautiful account. Superfluity, though eschewed with a fine instinct by Chaucer in some of his latest works, where the narrative was fullest of action and character, abounded in his others; and, in spite of the classics, it had not been recognized as a fault in Spenser's time, when books were still rare and a writer thought himself bound to pour out all he felt and knew. It accorded, also, with his genius, and in him it is not an excess of weakness, but of will and luxury. And as to allegory, it was not only the taste of the day, originating in gorgeous pageants of church and state, but in Spenser's hands it became such an embodiment of poetry itself that its objectors really deserve no better answer than has been given them by Mr. Hazlitt, who asks if they thought the allegory would "bite them." Spenser's great characteristic is poetic luxury. If you go to him for a story you will be disappointed; if for a style, classical or concise, the point against him is conceded; if for pathos, you must weep for personages half real and too beautiful; if for mirth, you must laugh out of good breeding, and because it pleaseth the great, sequestered man to be facetious. But if you love poetry well enough to enjoy it for its own sake, let no evil reports of its "allegory" deter you from its acquaintance, for great will be your loss. His allegory itself is but one part allegory and nine parts beauty and enjoyment; sometimes an excess of flesh and blood. His forced rhymes, and his sentences written to fill up, which in a less poet would be

intolerable, are accompanied with such endless grace and dreaming pleasure, fit to

“ Make heaven drowsy with the harmony,”

that although it is to be no more expected of anybody to read him through at once than to wander days and nights in a forest, thinking of nothing else, yet any true lover of poetry, when he comes to know him, would as soon quarrel with repose on the summer grass. You may get up and go away, but will return next day at noon to listen to his waterfalls, and to see, “with half-shut eye,” his visions of knights and nymphs, his gods and goddesses, whom he brought down to earth in immortal beauty. Spenser, in some respects, is more southern than the south itself. Dante, but for the covered heat which occasionally concentrates the utmost sweetness as well as venom, would be quite northern compared with him. He is more luxurious than Ariosto or Tasso, more haunted with the presence of beauty. His wholesale poetical belief, mixing up all creeds and mythologies, but with less violence, resembles that of Dante and Boccaccio; and it gives the compound the better warrant in the more agreeable impression. Then his versification is almost perpetual honey. Spenser is the farthest removed from the ordinary cares and haunts of the world of all the poets that ever wrote, except perhaps Ovid; and this, which is the reason why mere men of business and the world do not like him, constitutes his most bewitching charm with the poetical. He is not so great a poet as Shakespeare or Dante; he has less imagination, though more fancy, than Milton. He does not see things so purely in their elements as Dante; neither can he combine their elements like Shakespeare, nor bring such frequent intensities of words or of wholesale imaginative sympathy to bear upon his subject as any one of them, though he has given noble, diffuser instances of the latter in his *Una* and his *Mammon*, and his accounts of *Jealousy* and *Despair*. But when you are “over-informed” with thought and passion in Shakespeare; when Milton’s mighty

grandeurs oppress you, or are found mixed with painful absurdities; or when the world is vexatious and tiresome, and you have had enough of your own vanities or struggles in it; or when "house and land" themselves are "gone and spent," and your riches must lie in the regions of the "unknown," then Spenser is "most excellent." His remoteness from every-day life is the reason, perhaps, why Somers and Chatham admired him; and his possession of every kind of imaginary wealth completes his charm with his brother-poets. Take him, in short, for what he is, whether greater or less than his fellows, the poetical faculty is so abundantly and beautifully predominant in him above every other—though he had passion and thought and plenty of ethics, and was as learned a man as Ben Jonson, perhaps as Milton himself—that he has always been felt by his countrymen to be what Charles Lamb called him, the "Poet's Poet."

HAZLITT'S COMPARISON OF CHAUCER, SPENSER, SHAKESPEARE, AND MILTON.

The four greatest names in English poetry are almost the first four we come to—Chaucer, Spenser, Shakespeare, and Milton. There are no others that can really be put in competition with these. The last two have had justice done them by the voice of common fame; their names are blazoned in the very firmament of reputation; while the first two (though "the fault has been more in their stars than in themselves that they are underlings") either never emerged far above the horizon or were too soon involved in the obscurity of time. In comparing these four writers together it might be said that Chaucer excels as the poet of manners, or of real life; Spenser as the poet of romance; Shakespeare as the poet of nature (in the largest use of the term); and Milton as the poet of morality. Chaucer most frequently describes things as they are; Spenser as we wish them to be; Shakespeare as they would be; and Milton as they ought to be. As poets, and as great poets, imagination—that is, the power of

feigning things according to nature—was common to them all; but the principle, or moving power, to which this faculty was most subservient in Chaucer, was habit, or inveterate prejudice; in Spenser, novelty, and the love of the marvellous; in Shakespeare it was the force of passion, combined with every variety of possible circumstances; and in Milton, only with the highest. The characteristic of Chaucer is intensity; of Spenser, remoteness; of Milton, elevation; of Shakespeare, everything.

COMPARISON OF SPENSER AND CHAUCER.

But, compared with Chaucer, the extent of Spenser's influence is unimportant. The difference between the two poets, in this respect, must be traced partly to their different genius, and partly to their different historical position. The author of "The Canterbury Tales" loved what was real and practical; the author of "The Faerie Queene" what was picturesque and ideal. The words of the one are terse, racy, and nervous; those of the other soft, sweet, and melodious. The one can be appreciated by everybody; the other only by the man of taste and imagination. The audience of Spenser must, therefore, always be select. Since the time of Chaucer the English language had received much literary culture. For generations before Spenser was born it had been adopted by all classes of Englishmen as the ordinary means of communication, so that in Spenser's time it had almost become stereotyped. No individual writer, therefore, could now affect the language so powerfully as he could in the fourteenth century, when the language was still forming. Chaucer had hardly any rivals; Spenser had hundreds. Chaucer had scarcely any successors for a century; Spenser was immediately eclipsed.—*Westminster Review*, vol. lxxxvii.

We now come to the second of England's great poets—Edmund Spenser. A greater contrast to Chaucer it would be difficult to imagine. Spenser "dwelt in a world ideal;" the visionary sights and beings which fill the land of Faerie floated round him continually; his imagination rose above

the rough practical world in which he lived, to take refuge with the allegorical beings who occupied his thoughts. Chaucer, on the other hand, as we have seen, was very well satisfied with this world, enjoying heartily the frolics, the eccentricities, the virtues, nay, even the vices of its inhabitants, ready always to laugh with those who laughed, and to weep with those who wept. There is, as will be admitted even by his warmest admirers, a want of human interest about Spenser's works; it is just their deep human interest which makes Chaucer's works so constantly attractive in spite of their antique dialect, and the fact that they refer to a condition of society which can now be conceived only by an effort of the imagination. Like Wyatt and Surrey, Spenser derived his chief impulse from Italy. He knew and admired Chaucer and the other old English poets, but his real masters were Ariosto and Tasso.—HENRY J. NICOLL.

VERSIFICATION.

Great master of English versification.

Then his versification is almost perpetual honey.—LEIGH HUNT.

His versification is in many passages beautifully harmonious, but he has frequently permitted himself, whether for the sake of variety or from some other cause, to balk the ear in the conclusion of a stanza.—HALLAM.

Spenser was a consummate master of versification, and not only did Marlowe and Shakespeare learn of him, but I have little doubt that, but for "*The Faerie Queene*," we should never have had the varied majesty of Milton's blank verse.—JAMES RUSSELL LOWELL.

Spenserian Stanza.—The stanza employed by Spenser, and called after him "*Spenserian*," was the eight-line stanza of Chaucer, with an Alexandrine (a verse of twelve feet and six accents) added, thus making a stanza of nine lines. Spenser's originality consisted in adding the Alexandrine. To meet the demands of the frequent recurrence of the same rhymes in his poem, Spenser was obliged to use many obsolete words, and his vocabulary—which has affected the

language less than that of any other great writer—was considered antique and peculiar by his contemporaries.

"The language of 'The Faerie Queen,'" says Mr. Nicoll, in his recently published work, "Landmarks of English Literature," "like that of 'The Shepherd's Calendar,' is more archaic than that in general use at the time when it was written. The antique phraseology employed is not displeasing in a poem of the kind; perhaps, upon the whole, it rather adds to its attractiveness. The metre in which it is written, the 'Spenserian stanza,' as it is called, has been employed by so many great poets in great poems as to conclusively prove how admirably it is adapted for certain kinds of metrical effect. It is the stanza adopted by Thomson in 'The Castle of Indolence,' by Burns in 'The Cottar's Saturday Night,' by Campbell in 'Gertrude of Wyoming,' by Scott in 'Don Roderick,' by Wordsworth in 'The Female Vagrant,' by Shelley in 'The Revolt of Islam,' by Keats in 'The Eve of St. Agnes,' and by Byron in 'Childe Harold.'"

SPENSER'S INFLUENCE ON SUCCEEDING POETS.

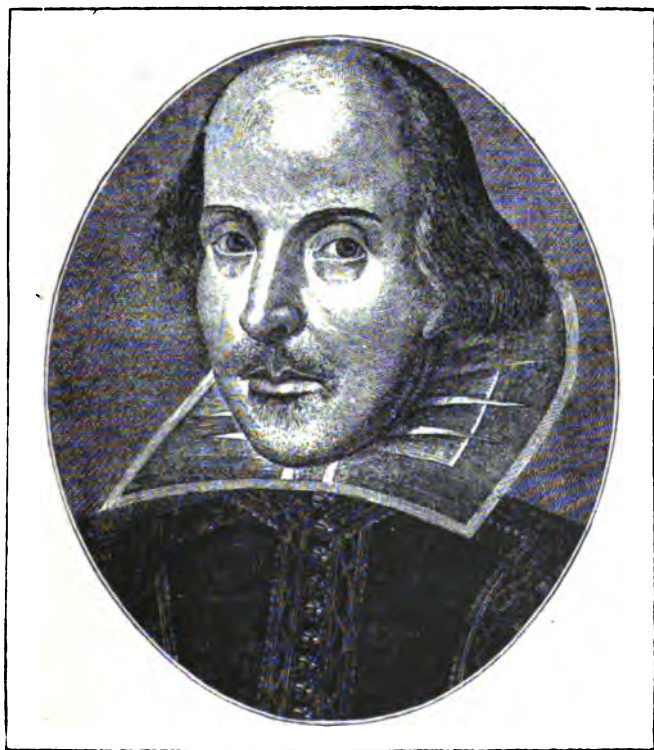
Spenser has *coached* more poets, and more eminent ones, than any other writer of English verse. I need say nothing of Milton, nor of professed disciples like Browne, the two Fletchers, and More. Cowley tells us that he became "irrecoverably a poet" by reading "'The Faerie Queene' when a boy." Dryden, whose case is particularly in point, because he confesses having been seduced by Du Bartas, tells us that Spenser had been his master in English. He regrets, indeed, comically enough, that Spenser could not have read the rules of Bossu, but adds that "no man was ever born with a greater genius or more knowledge to support it." Pope says, "There is something in Spenser that pleases one as strongly in one's old age as it did in one's youth. I read 'The Faerie Queene' when I was about twelve with a vast deal of delight, and I think it gave me as much when I read it over about a year or two ago." Thomson wrote the most delightful of his poems in the measure of Spenser; Collins, Gray, and Akenside show traces of him; and in our own day his influence re-

appears in Wordsworth, Byron, Shelley, and Keats. Landon is, I believe, the only poet who ever found him tedious. Spenser's mere manner has not had so many imitators as Milton's, but no other of our poets has given an impulse, and in the right direction also, to so many and so diverse minds; above all, no other has given to so many young souls a consciousness of their wings, and a delight in the use of them.—JAMES RUSSELL LOWELL.

Spenser has had more idolatry and imitation from his brethren than all the rest put together. The old undramatic poets Drayton, Browne, Drummond, Giles, and Phineas Fletcher were as full of him as the dramatic were of Shakspeare. Milton studied and used him, calling him the "sage and serious Spenser;" and adding, that he "dared be known to think him a better teacher than Scotus or Aquinas." Cowley said that he became a poet by reading him. Dryden claimed him for a master. Pope said he read him with as much pleasure when he was old as young. Collins and Gray loved him; Thomson, Shenstone, and a host of inferior writers, expressly imitated him; Burns, Byron, Shelley, and Keats made use of his stanza; Coleridge eulogized him; and he is as dear to the best living poets as he was to their predecessors.—LEIGH HUNT.

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WILLIAM SHAKESPEARE.

WILLIAM SHAKESPEARE

(1564-1616).

THE PORTRAITS OF SHAKESPEARE.

THE most famous of the so-called Shakespearian portraits are: The Droeshout Print, the Stratford Bust, the Chandos Head, Marshall's Head, the portraits by Jansen and Zucchera, and the German Death-mask. Of these, the first three only are generally considered genuine. The bust is doubtless the best-authenticated likeness.

Droeshout Print.—This is a half-length portrait of Shakespeare on the title-page of the folio of 1623. Martin Droeshout sculpsit, London. It is a coarse specimen of art; but its true likeness was applauded by Ben Jonson in the following testimonial placed directly opposite the print in the folio:

"To the Reader.

"This Figure, that thou seest put,
It was for gentle Shakespeare cut;
Wherein the Grauer had a strife
With Nature, to out-doo the life:
O, could he but have drawne his wit
As well in brasse, as he hath hit
His face; the Print would then surpasse
All, that was ever writ in brasse.
But, since he cannot, Reader, looke
Not on his Picture, but his Booke.—B. J."

Its genuineness was also verified by Shakespeare's friends and partners at the Globe Theatre. The poet's attire is evidently a stage-dress, and his face wears a sober and sedate look. Kemble (Siddons's brother) found more in this portrait that was characteristic of Shakespeare than in any other.

Stratford Bust.—Over his tomb in the Church of the Holy Trinity at Stratford-on-Avon, there is a bust of Shakespeare on the monument erected by his daughter within six or seven years after his death. It represents the poet sitting beneath an arch, with a cushion before him, holding a pen in his right hand and the left resting on a sheet of paper. According to the fashion of the time, it was originally colored after life—a loose, black, sleeveless gown over a scarlet doublet. But Malone, in his zeal for the classical, had it painted white, thus making himself the object of much ridicule. The colors are now partially restored. There has been much dispute as to its having been taken from a death-mask. A few years ago Mr. Story, the great sculptor, examined, when at Stratford, this bust from a raised scaffolding, and came to the conclusion that it had been made from a cast taken after death: “the upper lip was elongated and drawn up from the lower one by the shrinking of the nostrils, the first part of the face to ‘go’ after death; the eyebrows were neither of the same length nor on the same level; the depth from the eye to the ear was extraordinary; the cheeks were of different shapes, the left one being more prominent at top.”

Chandos Head.—This portrait, formerly owned by the Duke of Chandos, is now in the National Portrait Gallery, South Kensington, London. It is painted on canvas, and to Joshua Reynolds seemed incomplete. The artist is unknown; some have supposed it was painted by Richard Burbadge, but more are agreed that it is the work of one John Taylor, a possible relative of Joseph Taylor, the actor of Shakespeare’s Hamlet, who first owned the portrait and willed it to Sir William Davenant, the popular dramatist of the Restoration and an ardent admirer of Shakespeare. No likeness is better known; from it are taken—though often altered to suit the fancy of the engraver—most of the engravings of the poet’s countenance now in circulation.

Marshall’s Head—taken from the Droeshout, but smaller and neater.

Jansen's Portrait.—This is marked Shakespeare, and was painted by Cornelius Jansen, probably for the Earl of Southampton. It is the most elegant of all—the face handsome, forehead noble, eyes clear, nose finely formed, and lips compressed; the dress rich, and adorned with a lace collar.

Zucchera's Portrait.—Shakespeare is here represented in youth: the face leaning on the right hand, head inclined forward as though meditating on a manuscript before him, the hair black, and the beard dark and full. There is no authority for this likeness.

German Death-mask.—The authenticity of the mask owned by Dr. Becker, of Hesse-Darmstadt, has been the subject of much controversy. Some believe in it; more do not. Fanny Kemble pronounced it genuine. Carlyle rejected it. In 1874 William Page, the American artist, made a careful study of the original, and came to the following decision: "The more I studied and restored and modelled the mask, the more I saw the concurring testimony that this is Shakespeare—if the Droeshout print is Shakespeare. If the Chandos portrait is Shakespeare, this is more so. If the Stratford bust is Shakespeare, this is most Shakespeare."

PERSONAL APPEARANCE.

The only account of Shakespeare's personal appearance that has been handed down to us is contained in two lines: "He was a handsome, well-shaped man, very good company, and of a very ready and pleasant and smooth wit."—AUBREY.

COMMENTS.

There is an upstart crow beautified with our feathers, that, with his Tyger's heart wrapt in a player's hide, supposes he is as well able to bombast out a blank verse as the best of you; and being an absolute Johannes Factotum is, in his own conceit, the only Shakescene in a Country.—ROBERT GREENE.

Mellifluous Shakespeare, whose enchanting quill
Commanded Mirth or Passion, was but *Will*.

THOMAS HEYWOOD.

I remember the Players have often mentioned it as an honor to Shakespeare that, in his writing (whatsoever he penn'd), he never blotted out a line. My answer hath beene, would he had blotted out a thousand ; which they thought a malevolent speech. I had not told posterity this, but for their ignorance who choose that circumstance to commend their friend by. . . . Sufflaminandus erat, as Augustus said of Haterius. His wit was in his owne power ; would the rule of it had been so too. Many times he fell into those things, could not escape laughter : as when he said in the person of Cæsar, one speaking to him, *Cæsar, thou dost me wrong*. Hee replied, *Cæsar did never wrong, but with just cause*, and such like ; which were ridiculous. But hee redeemed his vices with his virtues. There was ever more in him to be praised than to be pardoned.—BEN JONSON.

And he, the man whom Nature selfe had made
To mock herselfe, and Truth to imitate,
With kindly counter under mimic shade,
Our pleasant Willy, ah ! is dead of late,
With whom all joy and jolly meriment
Is also deaded, and in dolour drent.—EDMUND SPENSER.

What need my Shakespeare for his honor'd bones
The labor of an age in piled stones ;
Or that his hallowed reliques should be hid
Under a stary-pointing pyramid ?
Dear son of memory, great heir of fame,
What need'st thou such dull witness of thy name ?
Thou, in our wonder and astonishment,
Hast built thyself a lasting monument :
For whilst, to the shame of slow-endeavoring art,
Thy easy numbers flow ; and that each part
Hath, from the leaves of thy unvalued book,
Those Delphic lines with deep impression took ;
Then thou, our fancy of herself bereaving,
Dost make us marble with too much conceiving ;
And, so sepulchred, in such pomp dost lie,
That kings for such a tomb would wish to die.

JOHN MILTON.

Shakespear, who, taught by none, did first impart
To Fletcher wit, to labring Jonson art.

He, monarch-like, gave there his subjects law
 And is that nature which they paint and draw ;
 Fletcher reached that, which on his heights did grow,
 While Jonson crept, and gathered all below ;
 This did his love and this his mirth digest,
 One imitates him most, the other best.
 If they have since outwrit all other men,
 'Tis from the drops which fell from Shakespear's pen.

JOHN DRYDEN.

Shakespeare had a genius full of force and fecundity, of nature and sublimity ; but without the least spark of good taste, and without the slightest knowledge of the rules.—VOLTAIRE.

None but the tragic spirit has our own,
 And full in Shakspeare, fair in Otway shone :
 But Otway fail'd to polish or refine,
 And fluent Shakspeare scarce effaced a line.

ALEXANDER POPE.

The sand heaped by one flood is scattered by another, but the rock always continues in its place. The stream of time, which is continually washing the dissoluble fabrics of other poets, passes without injury by the adamant of Shakspeare.—DR. SAMUEL JOHNSON.

Was there ever such stuff as great part of Shakspeare ? Only one must not say so. But what think you ? What ? Is there not sad stuff ? What ? What ?—GEORGE III.

In thy green lap was nature's darling laid,
 What time, where lucid Avon strayed,
 To him the mighty mother did unveil
 Her awful face : the dauntless child
 Stretched forth his little hand, and smiled.
 "This pencil take," she said, "whose colors clear
 Richly paint the vernal year :
 Thine too, these golden keys, immortal boy !
 This can unlock the gates of Joy,
 Of Honor that, and thrilling Fears,
 Or ope the sacred source of sympathetic Tears."

THOMAS GRAY.

Shakspeare, . . . that first genius of the world. . . . Shakspeare, who was superior to all mankind, wrote some whole plays that

are as bad as any of our present writers (1778).—HORACE WALPOLE.

Corneille and Racine, Crébillon and Voltaire have little or nothing of that which made Sophocles a Sophocles, Euripides an Euripides, and Shakspeare a Shakspeare.—LESSING: *Hamburgische Dramaturgie*.

I do not remember that any book, or person, or event in my life ever produced so great an effect upon me as Shakespeare's plays. They seem to be the work of some heavenly genius who came down to men to make himself known to them in as gentle a manner as possible. We could fancy that we were standing before the gigantic books of Fate, through which the hurricane of life was raging, and violently blowing its leaves to and fro. I am so astounded by their strength and their tenderness, by their power and their peace, and my mind is so excited, that I long for the time when I shall again feel myself in a fit state to read further.—GOETHE.

I have just been reading those plays of Shakespeare's which treat of the Wars of the Roses, and upon finishing "Richard III." find myself in a state of utter amazement. This last piece is one of the sublimest tragedies I know, . . . no play of Shakespeare's reminds me so much of the Greek tragedies. It would truly be worth the trouble to adapt this whole series of eight plays for the German stage with all the means now in our power. It might introduce a new epoch.—FRIEDRICH VON SCHILLER: *a letter to Goethe*, 1797.

O mighty poet! Thy works are not, as those of other men, simply and merely great works of art, but are also like the phenomena of nature—like the sun and the sea, the stars and the flowers, like frost and snow, hail and dew, hail-storm and thunder—which are to be studied with entire submission of our own faculties, and in the perfect faith that in them there can be no too much or too little, nothing useless or inert; but that the farther on we press in our discoveries the more we shall see proofs of design and self-supporting arrangement where the careless eye had seen nothing but accident.—THOMAS DE QUINCEY: *The Knocking at the Gate in "Macbeth"* (essay).

The scene of the action of Shakespeare's plays is the globe itself—this is his unity of place; eternity is the period of the action of his pieces—this is his unity of time; and in conformity with these

two unities is the hero of his drama, who represents the central point—the unity of interest. *Humanity* is his *hero*—a hero continually dying and continually being born, continually loving, continually hating, yet loving more than hating.—HEINRICH HEINE.

We must be free or die, who speak the tongue
That Shakspeare spoke, the faith and morals hold
That Milton held !—WILLIAM WORDSWORTH.

For I look upon him to be the worst of models, though the most extraordinary of writers.—LORD BYRON.

If we wish to know the force of human genius, we should read Shakspeare. If we wish to see the insignificance of human learning, we may study the commentators.—HAZLITT.

Merciful, wonder-making Heaven ! what a man was this Shakspeare ! Myriad-minded, indeed, he was.—S. T. COLERIDGE.

Shakspeare is of no age. He speaks a language which thrills in our blood in spite of the separation of two hundred years. His thoughts, passions, feelings, strains of fancy, all are of this day as they were of his own ; and his genius may be contemporary with the mind of every generation for a thousand years to come.—PROF. JOHN WILSON.

The name of Shakspeare is the greatest in our literature—it is the greatest in all literature. No man ever came near to him in the creative powers of the mind ; no man had ever such strength at once and such variety of imagination.—HENRY HALLAM.

The genius of Shakspeare was an innate universality—wherefore he laid the achievement of human intellect prostrate beneath his indolent and kingly gaze. He could do easily man's utmost—his play of tasks to come was not of this world. If what he proposed to do hereafter would not in the idea answer the aim, how tremendous must have been his conception of ultimates !—JOHN KEATS.

A rib of Shakspeare would have made a Milton ; the same portion of Milton, all poets born ever since.—WALTER SAVAGE LANDOR.

I think the best judgment, not of this country only, but of Europe at large, is slowly pointing to the conclusion that Shakspeare is the chief of all poets hitherto—the greatest intellect who, in our recorded world, has left record of himself in the way of literature.—THOMAS CARLYLE.

I wonder that the great master who knew everything, when he called Sleep the death of each day's life, did not call Dreams the insanity of each day's sanity.—CHARLES DICKENS: *The Uncommercial Traveller*.

I care not how Shakespeare is acted: with him the thought suffices.—ABRAHAM LINCOLN.

I am always happy to meet persons who perceive the transcendent superiority of Shakspeare over all other writers.—RALPH WALDO EMERSON.

There, Shakspeare! on whose forehead climb
The crowns o' the world! Oh, eyes sublime—
With tears and laughters for all time!

ELIZABETH BARRETT BROWNING.

I think most readers of Shakespeare sometimes find themselves thrown into exalted mental conditions, like that produced by music. Then they may drop the book to pass at once into the region of thought without words.—OLIVER WENDELL HOLMES.

One of the first books I ever read was Shakespeare. I found an old copy of the plays when I was a boy, and I used to smuggle it in my pocket when I went to the fields to work, and read it at stolen intervals.—JOHN G. WHITTIER.

THE ORTHOGRAPHY OF SHAKESPEARE'S NAME.

Mr. George Wise has given us "four thousand ways of spelling the name according to English orthography;" and Richard Grant White enumerates the following as *some* of the ways in which the name is spelled in the old documents:

Chakspcr,	Shagspere,	Shaxper,
Shakspere,	Shaxpur,	Shakspear,
Shaxpere,	Shakspcr,	Shaxpeare,
Shakspire,	Shaxspcr,	Shakspeere,
Shaxspere,	Shackspeare,	Shaxburd,
Schakspcr,	Saxpere,	Shackspeyr,
Shakespere,	Shakespire,	Shakespear,
Shakespeare,	Shakespeire,	Schakesper,
Shakespeyr,	Shackespeare,	Shackespere,
Shaxespeare,	Shakaspear,	Shakyspere.

The four most common forms are Shakespear, Shake-

speare, Shakspeare, and Shakspere. The first of these is seldom seen. The remaining three are respectively adopted thus:

1. Shakespeare: First, second, and third folios, Shakespeare Society, Collier, Halliwell, Hunter, Disraeli, Dyce, R. G. White, Staunton, H. G. Bohn; and of the London papers, the Times, Standard, Daily News, Telegraph, Morning Advertiser, Globe, Echo, Era, Spectator, Graphic, Christian World, Guardian, Rock, Queen, Land. This was the usual spelling during the life of the poet. Ben Jonson thus wrote it, and in this way the name is now most frequently spelled.

2. Shakspeare: Steevens, Malone, Alexander Chalmers, Dr. N. Drake, De Quincey, H. W. Dixon, S. T. Coleridge, Dr. Johnson; the papers, Daily Chronicle, Punch, Athenæum, Saturday Review, Builder, and the Illustrated London News.

3. Shakspere: J. Pinkerton, F. J. Furnival, Charles Knight, John Bruce, Bolton Corney; the papers, Morning Post, Church Times, Reynolds's, Lloyd's Weekly.

It is stated in the introduction to the Shakespearian Catalogue of the Lenox Library, New York, that of the principal authorities, 282 are for Shakespeare, 111 for Shakspeare, and 33 for Shakspere.

Autographs.—There are only five unquestionably genuine signatures of Shakspere's in existence—the two on his Stratford conveyance and mortgage, and the three on his will.—F. J. FURNIVAL.

I. His signature to the deed of purchase of a house in Blackfriars, London. This autograph was purchased for the city of London in 1843 for £145, and is now at Guildhall. Sir Francis Madden and Mr. Furnival, than whom there are no abler decipherers of antique and crabbed handwriting, make the signature to be *Shakspere*.

II. His signature to a mortgage of the same property. This was purchased in 1858 for the British Museum for £315. If the only fac-simile of it that we have ever seen does it justice, the British Government paid quite a high

price for an autograph which is well-nigh illegible. Madden and Furnival, however, after a careful and independent study of the original, agree in reading it *Shakspere*.

III., IV., V. Three signatures appended to the will of the great dramatist. This will, which may be inspected by any one for a shilling at Doctors Commons, London, is drawn up on three sheets of paper, each of which bears the poet's name. The first and second would seem to be Shakspeare (so Madden and Furnival), while the third looks decidedly like *Shakspeare*. So Madden makes it out, and so it was made out by Steevens and Malone, who, in 1776, before the signature was defaced by frequent handling, made the first tracing of it for a fac-simile. Furnival, however, insists that this, like the other autographs, reads *Shakspere*.

These five autographs, feebly and almost illegibly traced, are all that certainly remain to us of the handwriting of one of the most voluminous, as well as incomparably the greatest, of English poets. One other autograph is commonly added on the authority of Sir Francis Madden, who has said that "it challenges and defies suspicion." It is suspected, however, by both Mr. Halliwell and Mr. Furnival, who have good right to an opinion in such matters. The signature in question is written on the fly-leaf of a copy of Florio's translation of Montaigne's *Essays*, which is the property of the British Museum. The name, whoever wrote it, is unmistakably "*Will'm Shakspere*."—J. H. GILMORE: *Scribner's Monthly*, vol. xii.

TOPICAL STUDY OF SHAKESPEARE'S LIFE.

I cannot marry this fact to his verse. Other admirable men have led lives in some sort of keeping with their thought, but this man in wide contrast.—RALPH WALDO EMERSON.

Concerning the poet's circumstances, all that we know with any certainty of Shakspeare is that he was born in Stratford-on-Avon, married, and had children; that he went to London, where he appeared as an actor, and wrote

poems and plays; that he returned to Stratford, made his will, died, and was buried.—STEEVENS: 1766.

All the particulars of the poet's biography are either entirely unknown or known only by tradition. The following sketch is the story as it is usually told.

Birth and Parentage.—William Shakespeare was born at Stratford-on-Avon, a small town in Warwickshire, England, on the 23d of April, 1564. His father, John Shakespeare, was a dealer in wool, an owner of landed property, and had been first alderman and then, in 1568, chief magistrate of Stratford. His mother was Mary Arden, of a noble and wealthy family, but of whom personally nothing is known.

Education.—Excepting tradition, we know nothing of Shakespeare's life from the time of his birth to his marriage. It is supposed that he was educated at the free grammar-school of Stratford; and Aubrey (died about 1700) has positively asserted in his MSS. in the Ashmolean Museum, Oxford, that "in his younger years Shakespeare had been a school-master in the country." According to Malone (1790), Shakespeare was for some time employed in the office of an attorney, and there is certainly evidence in his works of his acquaintance with the technical language of law.

Stories of his Youth.—Among the many suspicious stories representing Shakespeare's youth as wild and dissipated, the legend of his deer-stealing is the most celebrated: "He had," says Rowe, whose account of the tale is the earliest handed down, "by a misfortune common enough to young fellows, fallen into ill company, and among them some that made a frequent practice of deer-stealing, engaged him more than once in robbing the park that belonged to Sir Thomas Lucy of Charlcote, near Stratford. For this he was prosecuted by that gentleman, as he thought, somewhat too severely, and, in order to revenge that ill-usage, he made a ballad upon him. And though this, probably the first essay of his poetry, be lost, yet it is said to have been so very bitter that it redoubled

the prosecution against him to that degree that he was obliged to leave his business and family in Warwickshire for some time and shelter himself in London."

The following stanza is preserved as a part of this satire :

"A Parliament member, a justice of peace,
At home a poor scarecrowe, at London an asse;
If lowsie is Lucy, as some volke miscalle it,
Then Lucy is lowsie, whatever befall it:
 He thinks himself great,
 Yet an asse in his state
We allow by his ears but with asses to mate.
If Lucy is lowsie, as some volke miscalle it,
Sing lowsie Lucy, whatever befall it."

Marriage.—In 1582, before he had completed his eighteenth year, Shakespeare married Anne Hathaway of Shottery, a young woman seven years his senior. Several passages in the poet's works containing allusions to the evils of marriages where the parties are "misgraffed in respect to years" are noted by biographers as proofs of his own conjugal unhappiness, particularly the famous lines in "Twelfth Night:—"

"Let still the woman take
An elder than herself; so wears she to him,
So sways she level in her husband's heart:
For, boy, however we do praise ourselves,
Our fancies are more giddy and unfirm,
More longing, wavering, sooner lost and worn
Than women's are.

Then let thy love be younger than thyself,
Or thy affection cannot hold the bent."

"I cannot hesitate," says Coleridge, "in believing that in this passage from 'Twelfth Night' Shakspeare meant to give a caution arising out of his own experience; and, but for the fact of the disproportion in point of years between himself and his wife, I doubt much whether the dialogue between Viola and the Duke would have received this turn." During Shakespeare's long residence in the metropolis, his wife remained at Stratford; and, on his

death, she was only slightly remembered in his will. Nothing more is known respecting her than that, surviving her husband seven years, she was buried in 1623, at the age of sixty-seven. [The verses on Anne Hathaway generally attributed to Shakespeare are well known.]

London Life (1586-1611 [?]).—Laying aside domestic differences and the fear of Sir Thomas Lucy, poverty and the difficulty of earning a living in his native town were probably sufficient motives to induce Shakespeare to seek his fortunes in London; and it was but natural that he turned his attention immediately to the stage. The theatrical profession was in his day the common resort of young adventurers who possessed any brains, and his own bias for such an occupation must have prompted him to adopt it. Undoubtedly, also, Heminge, Burbage, and Greene, three distinguished actors who were fellow-townsmen of Shakespeare, lent him a helping hand and assisted in securing his admission to their company at the Globe. As to his occupations in his early theatrical career, the time when he became a dramatic writer, and the degree of excellence attained in his personation of dramatic characters, there has been a great deal of query and conjecture, but without any satisfactory result. From Greene's malignant attack on him, which appeared in 1592, it is safely inferred that by that year Shakespeare had risen to celebrity in his profession, and, consequently, the intervening period, in whatever manner passed, must have been a very busy and prosperous one. Wealth and the patronage of the great flowed in upon him. In 1597 he purchased New Place, or "the great house," in Stratford, for his family, and is said to have visited his native place annually. It was his desire to found a family, and it was probably by his wish that his father, in 1597, obtained a grant of arms from the Heralds College, and afterwards the permission to join the arms of Shakespeare with those of Arden. All the active and efficient portion of Shakespeare's metropolitan life is a blank to us. We know that he became a shareholder in the theatre of Blackfriars, and afterwards in that of the Globe; that he

enjoyed the favor of Queen Elizabeth and James I.; that he was the special friend of the high-souled and noble Earl of Southampton; and that he associated with the learned Jonson and the first wits of the age: but no more. The precise time of his retirement from the stage and from London life is unknown. As he is said, however, to have passed some years at Stratford previous to his death, the removal to his native town is supposed to have been about the year 1611.

Last Years and Death.—The last years of Shakespeare's life were passed in the quiet ease of a country gentleman; not ceasing to write, but producing some of his noblest works. He died April 23, 1616. We know nothing of the cause of his death beyond the unauthenticated paragraph in the Rev. John Ward's "Diary:" "Shakespeare, Drayton, and Ben Jonson had a merie meeting, and it seems drank too hard, for Shakespeare died of a fevour there contracted." He was buried in the chancel of Trinity Church, Stratford.

Tomb.—In his "Sketch Book" Washington Irving has given the following account of his visit to the poet's tomb: "We approached the church through the avenues of limes, and entered by a Gothic porch highly ornamented with carved doors of massive oak. The interior is spacious, and the architecture and embellishments superior to those of most country churches. The tomb of Shakespeare is in the chancel. The place is solemn and sepulchral. Tall elms wave before the pointed windows, and the Avon, which runs at a short distance from the walls, keeps up a low perpetual murmur. A flat stone marks the spot where the bard is buried. There are four lines inscribed on it, said to have been written by himself, and which have in them something extremely awful:

" ' Good friend, for Jesus' sake, forbear
To dig the dust enclosed here.
Blessed be he that spares these stones,
And curst be he that moves my bones.'

Just over the grave, in a niche of the wall, is a bust of

Shakespeare, put up shortly after his death, and considered as a resemblance. The inscription mentions his age at the time of his decease—fifty-three years; an untimely death for the world. . . . The inscription on the tombstone has not been without its effect. It has prevented the removal of his remains from the bosom of his native place to Westminster Abbey, which was at one time contemplated. A few years since, also, as some laborers were digging to make an adjoining vault, the earth caved in, so as to leave a vacant space almost like an arch, through which one might have reached into his grave. No one, however, presumed to meddle with the remains so awfully guarded by a malediction; and lest any of the idle or curious, or any collector of relics, should be tempted to commit depredations, the old sexton kept watch over the place for two days, until the vault was finished and the aperture closed again. He told me that he had made bold to look in at the hole, but could see neither coffin nor bones—nothing but dust. It was something, I thought, to have seen the dust of Shakespeare."

His Will.—Reprints of Shakespeare's will are given in many of his biographies and editions of his works. The more noticeable portions are the following:

"Item I gyve & bequeath . . . to my Fellowes John Hemynges Richard Burbage & Henry Cundell XXVj^s VI Ij^d Apeece to buy them Ringes Item I gyve will bequeath & devise unto my Daughter Susanna Hall for better enabling of her to performe this my will & towards the performans thereof All that Capitall messuage or tenemente with thappurtenances in Stratford aforesaid Called the new place wherein I nowe Dwell."

"Item I gyve unto my wief my second best bed with the furniture Item I gyve & bequeath to my saied Daughter Judith my broad silver gilt bole."

"All the rest of my goodes Chattel Leases plate Jewels & household stuffe whatsoever after my Dettes and Legacies paied & my funerall expences discharged I gyve devise and bequeath to my Sonne in Lawe John Hall gent & my Daughter Susanna his wief whom I ordaine & make executours of this my Last will and testament."

Descendants.—Shakespeare's wife survived him seven

years, and died on the 6th of August, 1623. Of his children, the son named Hamnith had died as early as 1596. His daughter Judith married Thomas Quincy, and had three sons, who all died childless. The elder daughter, Susanna, married Dr. John Hall in 1607, and left one child, Elizabeth, who was first married to Thomas Nash, and after his death to Sir John Barnard of Abington. She left no children, so that with her, in 1670, the family of Shakespeare became extinct.

STRATFORD-ON-AVON.

The House where Shakespeare was Born.—It is a small, mean-looking edifice of wood and plaster, a true nestling-place of genius, which seems to delight in hatching its offspring in by-corners. The walls of its squalid chambers are covered with names and inscriptions in every language, by pilgrims of all nations, ranks, and conditions, from the prince to the peasant, and present a simple but striking instance of the spontaneous and universal homage of mankind to the great poet of nature. The house is shown by a garrulous old lady, in a frosty-red face, lighted up by a cold, blue, anxious eye, and garnished with artificial locks of flaxen hair, curling from under an exceedingly dirty cap. She was peculiarly assiduous in exhibiting the relics with which this, like all other celebrated shrines, abounds. There was the shattered stock of the very matchlock with which Shakespeare shot the deer on his poaching exploits. There, too, was his tobacco-box, which proves that he was a rival smoker of Sir Walter Raleigh; the sword, also, with which he played Hamlet; and the identical lantern with which Friar Laurence discovered Romeo and Juliet at the tomb! There was an ample supply, also, of Shakespeare's mulberry-tree, which seems to have as extraordinary powers of self-multiplication as the wood of the true cross, of which there is enough extant to build a ship-of-the-line. The most favorite object of curiosity, however, is Shakespeare's chair. It stands in the chimney-nook of a small, gloomy chamber, just behind what was his father's shop.

... In this chair it is the custom of every one who visits the house to sit, . . . and mine hostess privately assured me that, though built of solid oak, such was the fervent zeal of devotees, the chair had to be new-bottomed at least once in three years. It is worthy of notice, also, in the history of this extraordinary chair, that it partakes something of the volatile nature of the Santa Casa of Loretto, or the flying chair of the Arabian enchanter; for though sold some few years since to a northern princess, yet, strange to tell, it has found its way back again to the old chimney-corner.—WASHINGTON IRVING: *Sketch Book*.

New Place.—This house, in which Shakespeare lived during his latter years, has long been destroyed, but the garden yet remains.

In the garden of this house it is believed that Shakespeare planted a mulberry-tree, about the year 1609—such is the tradition, and we are disposed to think that it is founded in truth. In 1609 King James was anxious to introduce the mulberry into general cultivation, and the records in the State Paper Office show that in that year letters were written upon the subject to most of the justices of the peace and deputy-lieutenants in the kingdom. The mulberry-tree said to have been planted by Shakespeare was in existence up to about the year 1755; and in the spring of 1742 Garrick, Macklin, and Delane the actor were entertained under it by Sir Hugh Clopton. New Place remained in possession of Shakespeare's successors until the Restoration; it was then repurchased by the Clopton family. About 1752 it was sold by the executor of Sir Hugh Clopton to a clergyman of the name of Gastrell, who, on some offence taken at the authorities of the borough of Stratford on the subject of rating the house, pulled it down and cut down the mulberry-tree. According to a letter in the "Annual Register of 1760," the wood was bought by a silversmith, who "made many odd things of it for the curious." In our time we have seen as many relics, said to have been formed from this one mul-

berry-tree, as could hardly have been furnished by all the mulberry-trees in the county of Warwick.—GEORGE L. DUYCKINCK.

An Anecdote.—As I went to Shottery I met with a little incident which interested me greatly by its unexpectedness. As I was about to pass over a stile at the end of Stratford, into the fields leading to that village, I saw the master of the national school mustering his scholars to their tasks. I stopped, being pleased with the look of the old man, and said, "You seem to have a considerable number of lads here: shall you raise another Shakespeare from among them, think you?" "Why," replied the master, "I have a Shakespeare now in the school." I knew that Shakespeare had no descendants beyond the second generation, and I was not aware that there was any of his family remaining. But it seems that the posterity of his sister, Joan Hart, who is mentioned in his will, yet exists—part under her marriage name of Hart, at Tewkesbury, and a family in Stratford of the name of Smith. "I have a Shakespeare here," said the master, with evident pride and pleasure. "Here, boys—here!" He quickly mustered his laddish troop in a row, and said to me, "There, now, sir, can you tell which is a Shakespeare?" I glanced my eye along the line, and instantly fixing it on one boy, said, "That is the Shakespeare." "You are right," said the master; "that is the Shakespeare: the Shakespeare cast of countenance is there. That is William Shakespeare Smith, a lineal descendant of the poet's sister." . . . It sounded oddly enough, as I was passing along the street in the evening, to hear some of the same school-boys say to one another, "That is the gentleman who gave Bill Shakespeare sixpence."—HOWITT: *Visits to Remarkable Places*.

SHAKESPEARE'S FRIENDS.

Of no other poet of any age or nation is recorded such an ardent love of friendship as is expressed in Shakespeare's "Sonnets." Besides the young man to whom the "Sonnets" are addressed, Shakespeare had a number of

friends who, as far as we know, were entirely worthy of him. He lived on intimate and affectionate terms with Burbage, Hemminge, and Condell: this is proved by his will, as well as by their edition of his collected works. Augustin Philipps, also a member of the Globe company, left him in his will a thirty-shilling gold-piece as a token of his esteem and love; and John Fletcher, although a man of an entirely different nature, and a poet of the Ben Jonson school, was nevertheless on such intimate terms with Shakespeare that, as Skottowe says, it is not thought unreasonable to consider them the joint authors of "The Two Noble Kinsmen" (a Fletcherian tragedy). Shakespeare, Ben Jonson, and Fletcher were possibly the leading members of the club at the "Mermaid," which was joined by many wits and scholars of the day, such as Beaumont, Selden, Cotton, Carew, Martin, and Doune. It cannot be maintained that all these were Shakespeare's friends in the highest sense of the word; his friends, however, they no doubt were, although it may seem strange that in his poems he has not devoted a word of remembrance or of praise to any of them. Jonson alone is mentioned in some lines at the end of some poems collected by Robert Chester. But in place of this he has raised the most glorious monument to friendship in several of his dramatic characters (for instance, Horatio in "Hamlet," Kent in "King Lear," etc.); more especially, however, in "The Merchant of Venice."—DR. HERMANN ULRICI.

The Earl of Southampton.—This nobleman, nine years younger than our dramatist, was a great patron of the drama, and particularly favored Shakespeare. Chapman called him "the choice of all our country's noblest spirits," and Nash and Beaumont eulogize him. Shakespeare dedicated to him the "Venus and Adonis" and "Lucrece," and perhaps it was to this earl that the "Sonnets" were addressed. An anecdote is related by Rowe of the generous bounty of this patron: "There is one instance so singular in the munificence of this patron of Shakespeare, that if I had not been assured that the story was handed

down by Sir William Davenant, who was probably very well acquainted with his affairs [Shakespeare's], I should not have ventured to insert it: that my Lord Southampton at one time gave him a thousand pounds to enable him to go through with a purchase which he heard he had a mind to."

Ben Jonson.—Tradition tells us that Jonson's first original drama, "Every Man in his Humour," was at first rejected by the manager of the Globe Theatre, and that it was through the exertions of Shakespeare, who suggested alterations and heartily recommended it, that the play was finally accepted. Thus, probably, began that long and intimate friendship between the two poets. "Many were the wit-combats," writes Thomas Fuller, "betwixt him [Shakespeare] and Ben Jonson, which two I behold like a Spanish great galleon and an English man-of-war; Master Jonson, like the former, was built far higher in learning, solid, but slow in his performances. Shakespeare, with the English man-of-war, lesser in bulk but lighter in sailing, could turn with all tides, tack about, and take advantage of all winds by the quickness of his wit and invention!" The scene of these verbal contests has been generally located at the "Mermaid," a favorite tavern in Bread Street, where the famous Mermaid Club, founded by Sir Walter Raleigh, gathered to enjoy each other's conversation. Beaumont, in a letter to Jonson, thus speaks of their meetings:

"What things have we seen
Done at the Mermaid! heard words that have been
So nimble, and so full of subtle flame,
As if that every one from whom they came
Had meant to put his whole wit in a jest."

Jonson's famous eulogy on Shakespeare is familiar to all students of literature:

"To draw no envy [Shakespeare] on thy name,
Am I thus ample to thy book and fame;
While I confess thy writings to be such
As neither man nor muse can praise too much;

'Tis true, and all men's suffrage ; but these ways
Were not the paths I meant unto thy praise ;

I, therefore, will begin : Soul of the age,
The applause, delight, the wonder of our stage,
My Shakespeare, rise ! I will not lodge thee by
Chaucer or Spenser, or bid Beaumont lie
A little further to make thee a room :
Thou art a monument without a tomb ;

For, if I thought my judgment were of years,
I should commit thee surely with thy peers ;
And tell how far thou didst our Lyly outshine,
Or sporting Kyd, or Marlowe's mighty line ;
And, though thou hadst small Latin and less Greek,
From thence to honour thee I would not seek
For names ; but call forth thundering *Æschylus*,
Euripides, and *Sophocles* to us,
Pacuvius, *Accius*, him of *Cordova* dead,
To live again, to hear thy buskin tread
And shake a stage ; or, when thy socks were on,
Leave thee alone, for the comparison
Of all that insolent Greece or haughty Rome
Sent forth, or since did from their ashes come.
Triumph, my Britain ! thou hast one to show,
To whom all scenes of Europe homage owe.
He was not of an age, but for all time ;
And all the muses still were in their prime
When, like *Apollo*, he came forth to warm
Our ears, or like a *Mercury* to charm.
Nature herself was proud of his designs,
And joy'd to wear the dressing of his lines,
Which were so richly spun and woven so fit,
As since she will vouchsafe no other wit.
The merry Greek, tart *Aristophanes*,
Neat *Terence*, witty *Plautus* now not please ;
But antiquated and deserted lie,
As they were not of Nature's family.
Yet must I not give Nature all ; thy art,
My gentle Shakespeare, must enjoy a part.

Sweet Swan of Avon, what a sight it were
To see thee in our waters yet appear ;
And make those flights upon the banks of *Thames*
That so did take *Eliza* and our *James*.

But stay; I see thee in the hemisphere
Advanc'd, and made a constellation there:
Shine forth, thou star of poets; and with rage,
Or influence, chide or cheer the drooping stage,
Which, since thy flight from hence, hath mourned like night,
And despairs day, but for thy volume's light."

It has been generally believed that the intellectual superiority of Shakespeare excited the enmity and envy of Jonson, but there is no proof for such an assertion. The friendship of these great dramatists seems to have continued during Shakespeare's life, and surely no penuriousness of praise is to be found in the noble panegyric of the surviving poet on his friend's death.

[For a sketch of Ben Jonson, see "Characteristics of the Elizabethan Age."]

Royal Patrons.—Elizabeth, as it is confidently said, honored our illustrious dramatist with her especial notice and regard. She was unquestionably fond of theatric exhibitions, and, with her literary mind and her discriminating eye, it is impossible that she should overlook; and that, not overlooking, she should not appreciate the man whose genius formed the prime glory of her reign. It is affirmed that, delighted with the character of Falstaff as drawn in the two parts of "Henry IV.," she expressed a wish to see the gross and dissolute knight under the influence of love, and that the result of our poet's compliance with the desire of his royal mistress was "The Merry Wives of Windsor." Favored, however, as our poet seems to have been by Elizabeth, and notwithstanding the fine incense which he offered to her vanity, it does not appear that he profited in any degree by her bounty. She could distinguish, and could smile upon genius; but unless it were immediately serviceable to her personal or her political interests she had not the soul to reward it. However inferior to her in the arts of government and in some of the great characters of mind might be her Scottish successor, he resembled her in his love of letters and in his own cultivation of learning. He was a scholar, and even a poet; his attachment to the

general cause of literature was strong, and his love of the drama and the theatre was particularly warm. Before his accession to the English throne he had written a letter with his own hand to Shakespeare, acknowledging, as it is supposed, the compliment paid to him in the noble scenes of "Macbeth;" and scarcely had the crown of England fallen upon his head when he granted his royal patent to our poet and his company of the Globe, and thus raised them from being the Lord Chamberlain's servants to be the servants of the king. The patent is dated on the 19th of May, 1603, and the name of William Shakespeare stands second on the list of the patentees. As the demise of Elizabeth had occurred on the 24th of the preceding March, this early attention of James to the company of the Globe may be regarded as highly complimentary to Shakespeare's theatre, and as strongly demonstrative of the new sovereign's partiality for the drama. But James's patronage of our poet was not in any other way beneficial to his fortunes. If Elizabeth was too parsimonious for an effective patron, by his profusion on his pleasures and his favorites James soon became too needy to possess the means of bounty for the reward of talents and of learning. Honor, in short, was all that Shakespeare gained by the favor of two successive sovereigns, each of them versed in literature, each of them fond of the drama, and each of them capable of appreciating the transcendency of his genius.—CHARLES SYMMONS: *Life of Shakespeare*.

SHAKESPEARE AS AN ACTOR.

A document dated 1589 has been preserved, containing a list of the actors and sharers of Blackfriars, and the name of Shakespeare stands twelfth in the enumeration. Chettle, Shakespeare's contemporary, says that he was "excellent in the quality he professed," and Aubrey, his earliest biographer, tells us "that he did act exceedingly well;" but Rowe (1709) and most subsequent writers have pronounced him a moderate performer. His pregnant advice to the players in "Hamlet" has often been referred to as

a proof of his thorough acquaintance with the theory of the art.

That Shakespeare looked down upon his occupation we have numerous evidences in his works. Sonnet cxi. is teeming with disgust at his profession—

“O for my sake do you with fortune chide,
The guilty goddess of my harmful deeds,
That did not better for my life provide,
Than public means, which public manners breeds.
Thence comes it that my name receives a brand,
And almost thence my nature is subdu'd
To what it works in, like the dyer's hand”—

and is a lament over the fortune which had devoted him to the stage.

“Shakespeare,” writes G. H. Lewes, “was most probably an indifferent actor. We hear of him as wit and companion, as poet and man of business, but not a word of his qualities as an actor. Of Burbage, Alleyn, Tarleton, Knell, Bentley, Miles, Wilson, Crosse, Pope, and others we hear more or less; but all that tradition vaguely wafts to us of Shakespeare is, that he played the ghost in ‘Hamlet,’ and Old Knowell in ‘Every Man in his Humour’—neither of them parts which demand or admit various excellences. . . . Shakespeare doubtless knew—none knew so well—how Hamlet, Othello, Richard, and Falstaff should be personated, but had he been called upon to personate them he would have found himself wanting in voice, face, and temperament. The delicate sensitiveness of his organization which is implied in the exquisiteness and fertility of his genius would absolutely have unfitted him for the presentation of characters demanding a robust vigor and a weighty animalism.”

SHAKESPEARE'S PERSONAL CHARACTER.

Nothing is known of Shakespeare's character as a man beyond what may be inferred from the occasional comments of contemporaries and from his own writings. From the former we learn that he was revered as a man of

honesty and integrity, and generally admired for his abundant wit: "I love the man," said Ben Jonson, "and do honor his memory, on this side idolatry, as much as any. He was, indeed, honest and of an open and free nature; had an excellent fantasy, brave notions, and gentle expressions, wherein he flowed with that facility that sometimes it was necessary he should be stopped;" and Chettle, in his apology for having published Greene's malignant lines against the dramatist, says, "I am as sorry as if the originall fault had been my fault, because myselfe haue seene his demeanor no lesse ciuill than he exclent in the qualitie he professes; besides, diuers of worship haue reported his vprightness of dealing, which argues his honesty, and his facetious grace in writting that aprooues his art." From his works no autobiographical knowledge can be gathered with any certainty, not even from the "Sonnets," though

". . . with this key
Shakespeare unlocked his heart."

The Sonnets, however, more than any other of his works, doubtless reflect Shakespeare's personal thoughts and feelings, and here the reader can approach more nearly than elsewhere to the tender, sensitive nature of the author.

[Several characteristics of Shakespeare derived from the Sonnets have been noted by critics: Consciousness of his own greatness—Sonnets lv., lx., lxiii., lxv., lxxxi., ci., cvii.; Elevation of mind above its surroundings—Sonnets cx., cxii.; Contempt for his profession—Sonnets xxix., lxvi., xci., cxi.; Intense emotion and fits of melancholy—Sonnets xxvii., xxix., lxvi., lxxi., lxxiii., cxlvii.; Dissatisfaction with his works—Sonnets xxxii., lxxi., lxxii.; Lameness (?)—Sonnets xxxvii., lxxxix.]

"We can only guess," says E. P. Whipple, "with regard to Shakespeare's life; we can only guess with regard to his character. It has been tried to find out what he was from his sonnets and from his plays, but every attempt seems to be a failure. We cannot lay our hand on anything and say for certain that it was spoken by Shake-

speare out of his own character. The most personal thing in all his writings is one that has been scarcely noticed. It is the Epilogue to 'The Tempest;' and if it be, as is most probable, the last thing he ever wrote, then its cry for forgiveness, its tale of inward sorrow only to be relieved by prayer, give us some dim insight into how the silence of those three years was passed; while its declaration of its aim in writing—'which was to please'—should make us very cautious in our efforts to define his character from his works."

Giles's Characterization.—Critics tell us that Shakespeare was habitually joyous and expansive. What is their evidence? His poems have a luxurious melancholy in them; his sonnets breathe a lonely music; and from the first to the last the tone never quickens into liveliness. Scanty tradition alludes to his conviviality; but the few documents which have been discovered show that he was a man of more than usual care and foresight. My own faith is that Shakespeare, without being unhealthy or uncheerful, was grave, and more inclined to pensiveness than laughter. I cannot resist the impression that in the character of Jacques we have a good deal of his own. The individual experience of Shakespeare seems to speak to me when Jacques says of himself, "I have neither the scholar's melancholy, which is emulation, nor the musician's, which is fantastical, nor the courtier's, which is proud, nor the soldier's, which is ambitious, nor the lawyer's, which is politick, nor the lady's, which is nice, nor the lover's, which is all these; but it is a melancholy of mine own, compounded of many simples, extracted from many objects, and, indeed, the sundry contemplation of my travels, which, by often rumination, wraps me in a most humorous sadness." In this, it strikes me, we have a voice from the inward life of the man, as well as of the poet. So I think from the tone of his general reflections. No author of plays so interweaves moralizings with his action as Shakespeare does. They make a large sum of his writings, and they are the grandest portion of them.

Now, in these Shakespeare is most in his personality; not so much an artist as a thinker aloud. Such moralizings, though always consistent with the character of the speaker, and ever in union with the order of the play, seem with an under meaning to come from the personal spirit of the author; it is as if he were present in the manner of mental soliloquy. This latent thinking implies to me much of his own inward nature; and this, as I conceive, was habitually meditative on all that is most serious in existence. I am persuaded that Shakespeare was of a reserved nature, with a great deal of self-reverence and of human reverence; that he was much and deeply moved by cogitations which find the problems of the experience of the individual.

Nicoll's Characterization.—Of his personal history we know little compared to what we should like to know. We know, or at least we have some degree of certainty, that his youth was wild and passionate; that his marriage was not a very happy one; that when the ferments of youth had subsided he became prudent and industrious; that his manners were amiable and his conversational powers great; that he was rather looked down upon by college-bred contemporaries as having "small Latin and less Greek;" that he frequently felt bitterly the hardships and indignities of an actor's career; that he shared to the full the ordinary English dislike of being cheated of anything which was his due; that he was careless of literary fame; that his chief ambition, like Sir Walter Scott's, was to be the founder of a family; that he spent the closing years of his life in happiness and prosperity; and that before his death he had come to be generally recognized as the greatest living writer.

THE PLAYS OF SHAKESPEARE.

Most Englishmen who read Shakspeare are content to read his plays in any hap-hazard order, to enjoy and admire them, some greatly, some not much—without any thought of getting at the meaning of them and at the man who is

beneath them; without any notion of tracing the *growth of his mind*, from its first upshoot till the ripening of its latest fruits. Yet this is not the way in which the works of Shakspeare, the chief glory of English literature, should be studied. *Shakspeare must be studied chronologically* and as a whole. . . . Shakspeare's course is thus shown to have run from the amorousness and fun of youth, through the strong patriotism of early manhood, to the wrestling with the dark problems that beset the man of middle age, to the time of gloom which weighed on Shakspeare (as on so many men) in later life, when, though outwardly successful, the world seemed all against him, and his mind dwelt with sympathy on scenes of faithlessness of friends, treachery of relations and subjects, ingratitude of children, scorn of his kind, till at last, in his Stratford home again, peace came to him, Miranda and Perdita, in their lovely freshness and charms, greeted him, and he was laid by his quiet Avon's side.—F. J. FURNIVAL.

Chronological Tests.—The order of Shakespeare's plays, as given in the folio published in 1623 by Hemminge and Condell, and which has been adopted by subsequent editors, is not chronological, nor have we any accounts or dates of their composition. But in the plays themselves there are external and internal evidences—called *tests*—which indicate earlier and later work, and to the investigation of which many acute and judicious scholars have devoted a great deal of time and study, thereby producing chronological lists which, though varying from each other, are probably approximations to the truth. New tests are frequently being discovered to be worked out, and thus the order of the plays is becoming more and more correct. Some of these tests are: (1) External Evidences—entries in the Stationers' Registers, Diaries, etc.; (2) Historical Allusions in the Plays—references to contemporary events from which the time of composition may be determined; (3) Metrical Tests—certain peculiarities of metre which distinguish the earlier from the later dramas, and which are perhaps the most significant signs of the growth of the

poet's art and power; (4) and Development of Language, Style and Power of Characterization, which are further manifestations of growth in the poet's work. No one test is effective by itself; all must be applied and considered. To some extent every student can work at these tests for himself, and the task will be found especially interesting in the case of the last of those above mentioned. As the plays are being read in chronological order, changes of language, style, and dramatic power may be noted—"daring use of words, crowding new and fuller meanings into them, so as often to produce obscurity (especially in "Macbeth" and "Lear"); change from fancy to imagination in figures of speech; increase in power of making his characters live, so that they become real men and women to you; deepening of purpose; heightening of tone; broadening of view, the insight growing greater as the art became perfect. "To this end," continues Professor Furnival, "registers should be made of all peculiar phrases, happy uses of words, and striking metaphors in the plays as successively read. Shakespeare's treatment of the same thought or subject at different periods of his life should be compared; take, for instance, the pretty impatience of Juliet to get news of Romeo out of her nurse, in 'Romeo and Juliet;' of Rosalind to get news of her lover, Orlando, out of Celia, in the later 'As You Like It;' and of Imogen to get tidings of her husband, Posthumus, out of Pisanio, in the still later 'Cymbeline.' Again, the separation, in storm and shipwreck, of the family of Aegeon, and the reunion of father, child, and mother in the early 'Comedy of Errors,' should be compared with the nearly like reunion, if not separation, in the much later 'Pericles.'"

FURNIVAL'S TRIAL TABLE OF THE ORDER OF THE PLAYS.

First Period.

Shakespeare began his career with Love, its vagaries and its sorrows, Fun, and Light Comedy. Then, in more serious vein, he coupled Love with Pathos and Tragedy.

Plays.	Earliest Allusion.	Date of Publication
Venus and Adonis	1585-'7	1593
Titus Andronicus toucht up.	1588 (?)	[(?) 1594] 1600
Love's Labours Lost	1588-'9	1598 (amended)
The Comedy of Errors	1589-'91	1623
Midsummer Night's Dream (? 2 dates)...	1590-'1	1600
Two Gentlemen of Verona.....	1590-'2	1623
(?) I. Henry VI. toucht up.....	(?) 1590-'2	1623
(?) Troilus and Cressida, begun
(?) Lucrece
Romeo and Juliet.....	(?) 1591-'3	1597
Richard II.	(?) 1593-'4	1597
Richard III.	1594	1597
II. and III. Henry VI. recast.....	(?) 1594-'5	1623
King John.....	1595	1623

Second Period.

The culmination of his humor and comic power.

Plays.	Earliest Allusion.	Date of Publication.
Merchant of Venice.....	(?) 1596	1600
Taming of the Shrew, part.....	(?) 1596-'7	1623
I. Henry IV.	1596-'7	1598
II. Henry IV.	1597-'8	1600
Merry Wives of Windsor	1598-'9	1602
Henry V.	1599	1600
Much Ado About Nothing.....	1599-1600	1600
As You Like It	1600	1623
Twelfth Night, or What You Will.....	1601	1623
All's Well That Ends Well.....	1601-'2	1623
Sonnets.....	(?) 1592-1602	1609

Third Period.

Undoubtedly at this time a shadow of darkness fell upon Shakespeare. What causes brought it we cannot certainly tell. Private reasons the "Sonnets" show: he was deserted by his mistress for his dearest friend, and this for a time severed their friendship, never to be restored again as it first was. Public reasons there were: his great patron and friend, Southampton, was declared traitor and imprisoned in 1601; was threatened with death, and in almost daily danger of it till Elizabeth's own death, in 1603, set him free through King James; the rebellion and execution of Essex, Southampton's friend, and the cause of his ruin, to whom Shakespeare had two years before alluded with pride in his Prologue to "Henry V.," i., l. 30. Shakespeare was stirred to his inmost depths, and gave forth the grand-

est series of Tragedies that the world has ever seen, showing what subjects were then kin to his frame of mind, how he felt and struggled with the stern realities of life, how he dwelt on the weakness and baseness of men, their treachery as friends and subjects, their lawless lust and ungovernable jealousy as lovers, their superb-like ingratitude as children, their fickleness and disgustfulness as the many-headed mob, fit only to be spit upon and cursed: over all he held the terrors of conscience and the avenging sword of fate.

Plays.	Earliest Allusion.	Date of Publication.
Hamlet.....	1602-'3	1603
Measure for Measure.....	(?) 1603	1623
Julius Cæsar.....	(?) 1601-'3	1623
Othello.....	(?) 1604	1622
Macbeth.....	1605-'6	1623
King Lear.....	1605-'6	1608
Troilus and Cressida (?) completed.....	1606-'7	1609
Antony and Cleopatra.....	1606-'7	1623
Coriolanus.....	(?) 1607-'8	1623
Timon of Athens, part.....	1607-'8	1623

Fourth Period.

But Shakespeare could not end thus. After the darkness came light; after the storm, calm; and in the closing series of his plays—three tragedies, two comedies, and one historical—inspired, I believe, by his renewed family life at Stratford—he speaks of reconciliation and peace. His Tragedies now for the first time end happily; his Comedies have a quite new fulness of meaning and love; his Historical speaks an injured wife's forgiveness of deepest wrongs, and prophesies blessings. All the plays turn on broken family ties united, or their breach forgiven unavenged. With wife and daughter again around him, the faultful past was remembered only that the present union might be closer.

Plays.	Earliest Allusion.	Date of Publication.
Pericles, Prince of Tyre.....	1608	1609
Two Noble Kinsmen, part.....	1609-'12	1634
Tempest.....	(?) 1610	1623
Cymbeline.....	1610-'12	1623
Winter's Tale.....	(?) 1611	1623
Henry VIII., part.....	1613	1623

STUDY OF "THE MERCHANT OF VENICE."

This play was first published in 1600, with the title, "The most excellent Historie of the Merchant of Venice, with the extreame crueltie of Shylocke the Jewe towards the sayd Merchant in cutting a just pound of his flesh; and the obtayning of Portia by the choyse of three chests: as it hath beene divers times acted by the Lord Chamberlaine his Servants. Written by William Shakespeare. At London, printed by J. R. for Thomas Heyes, and are to be sold in Paules Church-yard at the signe of the Greene Dragon, 1600." A second edition followed in the same year, and the play was also printed in the folio of 1623. Besides its publication in the later folios, it was re-edited in 1637 and 1652. In 1701 an alteration of the play by Lord Lansdowne was published, and though Macklin partly restored it to the original form, it is only within a few years that the genuine play has been adopted. The play has always been popular, and its performance before James I. twice during the year 1605 is recorded in the account of the expenses made out by the Master of the Revels, still preserved at Somerset House.

Date of Composition.—The entry of the play on the registers of the Stationers' Company in 1598, its mention by Meres in the same year, and imitations of it in "Wily Beguiled," an old play known to have been written in 1596, are the only external evidences respecting its date of composition; the internal evidences are the frequent rhymes, occasional doggerel verse, and numerous classical allusions, which rank it early; and expressions in the trial-scene resembling parts of Munday's translation of the Bond story published in 1596, which would indicate that the drama was a new one in that year. Thus the play was probably written in 1595, or in the beginning of the year 1596.

Sources of Plot.—The plot consists of two distinct stories—that of the bond and that of the casket, both of which are found as distinct tales in ancient foreign authorities; nor is it known that the two were ever united in one

plot previous to Shakespeare. However, some such tale or play may have existed. Tyrwhitt says, "On the whole, I am inclined to suspect that Shakespeare followed some hitherto unknown novelist, who had saved him the trouble of working up the two stories into one." Perhaps some incidents were taken from the old ballad of Gernutus. [See Percy's "Reliques of Ancient English Poetry."] The incident of the Bond is doubtless of Eastern origin, and a Latin version has been discovered in a manuscript in the British Museum, dated 1320. It is found in quite a different form in that famous collection of mediæval tales called "Gesta Romanorum." But in "Il Pecorone," written by Ser Giovanni, a Florentine, there is a novel very similar to that of "The Merchant of Venice" as regards the Bond, Portia, and the ring. The second story, that of the caskets, is found in a Greek romance written about 800 A.D., and in Boccaccio's "Decameron," Giorn. x., nov. 1. It also occurs in chapter xcix. of the "Gesta Romanorum," and had appeared in English translation as early as 1577. Thus it is very probable that Shakespeare was indebted either directly or indirectly to the Italian works, "Il Pecorone" and the "Gesta Romanorum." Dunlop, in his "History of Fiction," refers to the fourteenth tale of Massuccio di Salerno as the possible origin of the "Lorenzo and Jessica" episode.

Fundamental Idea.—The greediness of worldly-chusers, and bloody mindes of usurers.—GOSSON: *Schoole of Abuse*.

In "The Merchant of Venice" the poet wished to delineate man's relation to property.—GERVINUS.

Summum jus, summa injuria (the rigor of the law is the rigor of oppression).—DR. ULRICI.

The centre of gravity of the play lies in Portia's address to Mercy (act iv., sc. 1).—KARL ELZE.

The struggle against appearance and of everything external . . . by no means only represented symbolically by the caskets, but in a very plastic and classical manner.—HEBLER.

"The Merchant of Venice" is based upon a truly grand, profound, extremely delightful, nay, an almost blessed idea, upon a purely Christian conciliatory love, and upon meditating mercy as opposed to the law and to what is called right.—FRANZ HORN.

The dialectics of abstract right. . . . By the expression of abstract right we mean that development by which abstract right by itself—that is, by its own nature—discovers its own worthlessness, consequently destroys itself, where it seeks to govern human life and to assert itself as an absolute power.—RÖTSCHER.

The impossibility of comprising the numerous, diverse, and to some extent opposite elements of the play under one fundamental idea . . . that strong feeling, together with clear and sure reasoning, balance each other in the character pervading the whole.—KREYSSIG.

Scene of Action.—Act i., sc. 1 and 3; act ii., sc. 2, 3, 4, 5, 6, and 8; act iii., sc. 1 and 3; act iv., sc. 1 and 2, at Venice—one of the finest cities in Europe, and in the time of Shakespeare had been for several centuries the capital of the greatest commercial state in the world. It is built on eighty islands, at the northern extremity of the Adriatic, and divided into two parts by the Grand Canal, over which there is but one bridge—the Rialto, alluded to frequently in the play. This magnificent bridge, built in 1590, is of marble, and divided into three parallel streets by two rows of shops. Venice was for many years ruled by the famous Council of Ten, over which the Doge presided, and the severe laws were rigorously executed.

Act i., sc. 2; act ii., sc. 1, 7, and 9; act iii., sc. 2, 4, and 5; act v., at Belmont—the residence of Portia, on the Continent.

Analysis.—

Act I.
Three Types of Friend-
ship.
Sealing of the Bond.

{ Antonio and his friends: portrayal of individual friendship between Antonio and Bassanio, of social friendship between Antonio, Bassanio, Gratiano, Salanio, and Salarino, sc. 1.
Portia and Nerissa: portrayal of friendship between unequals in social position, sc. 2. [Compare with "The Two Gentlemen of Verona," act i., sc. 2.]
Sealing of the Bond, sc. 3.

<p>Act II.</p> <p>Choosing of the Caskets.</p> <p>Episode of Lorenzo and Jessica.</p>	<p>Courtship of the Prince of Morocco, sc. 1.</p> <p>Character of Launcelot Gobbo, sc. 2.</p> <p>Farewell of Jessica and Launcelot, sc. 3.</p> <p>Intrigue of Lorenzo and Jessica, sc. 4.</p> <p>Shylock and his daughter, sc. 5.</p> <p>Elopement of Jessica, sc. 6.</p> <p>Prince of Morocco and the Caskets, sc. 7.</p> <p>Gossip of Salarino and Salanio: epitome of acts i. and ii., sc. 8.</p> <p>Prince of Aragon and the Caskets, sc. 9. [Compare the exposition of the "just way of political success," l. 38-50, with "Henry VIII.," act iii., sc. 2, l. 422-450.]</p>
<p>Act III.</p> <p>Choosing of the Caskets, <i>continued</i>.</p> <p>Forfeiture of the Bond.</p>	<p>Antonio's losses; raillery of Salanio and Salarino against Shylock; tribal friendship between Shylock and Tubal, sc. 1.</p> <p>Bassanio and the Caskets—his success, sc. 2. [Compare the delineation of <i>a true wife</i>, beginning with l. 150, with "Julius Cæsar," act ii., sc. 1, l. 255; "Othello," act i., sc. 3, l. 177; "Henry VIII.," act ii., sc. 4, l. 18, and act iii., sc. 1, l. 125.]</p> <p>Forfeiture of the Bond, sc. 3.</p> <p>Portia in disguise, sc. 4.</p> <p>Banter of Launcelot, Lorenzo, and Jessica, sc. 5.</p>
<p>Act IV.</p> <p>The Trial.</p>	<p>The Trial: Portia's plea—address to Mercy, sc. 1.</p> <p>Incident of the Ring, sc. 2.</p>
<p>Act V.</p> <p>Finale.</p>	<p>Famous moonlight scene between Lorenzo and Jessica; apotheosis of music, sc. 1.</p>

CHARACTER STUDIES.

I. *Antonio*, the Merchant of Venice: Act i., sc. 1 and 3; act ii., sc. 6; act iii., sc. 3; act iv., sc. 1; act v., sc. 1.

In the centre of the actors in the play, in a rather passive position, stands Antonio, the princely merchant of enviable and immense possessions, a Timon and Shylock in riches, but with a noble nature elevated far above the effects which wealth produced in these men. . . . But his great riches have inflicted upon him another evil, the malady of the rich, who have never been agitated and tried by anything, and have never experienced the pressure of the world. He has the spleen, he is melancholy; a sadness has seized him, the source of which no one knows; he has a presentiment of some danger, such as Shakespeare always imparts to all sensitive, susceptible natures. In this

spleen, like all hypochondriacs, he takes delight in cheerful society; he is surrounded by a number of parasites and flatterers, among whom there is one noble character, Bassanio, with whom alone a deeper impulse of friendship connects him. He is affable, mild, and generous to all, without knowing their tricks, and without sharing their mirth; the loquacious versatility and humor of a Gratiano is indifferent to him; his pleasure in their intercourse is passive, according to his universal apathy. . . . Antonio's life is placed in danger, and the apparently insensible man is suddenly drawn closer to us; he is suffering so that high and low intercede for him; he himself petitions Shylock; his situation weakens him; the experience is not lost upon him; it is a crisis, it is the creation of a new life for him; finally, when he is lord and master over Shylock, he no longer calls up his old hatred against him, and aroused from his apathy he finds henceforth in Bassanio's happiness and tried friendship the source of a renovated and ennobled existence.—GERVINUS.

II. *Shylock*: Act i., sc. 3; act ii., sc. 5; act iii., sc. 1 and 3; act iv., sc. 1.

I take Shylock to be Shakspeare's intensest male character.—F. J. FURNIVAL.

Shylock is, in the first place, a very successful representative of the Jewish national character in general, not of that venerable, grand, even though one-sided, spirit which animated the people in the days of Moses, David, and the Prophets, but of that low, undignified, degenerate way of thinking into which the fallen people had sunk during the time of their dispersion over the face of the earth—those centuries of long persecution and sore oppression. Their grand endurance and steadfastness, their strict adherence to religion, custom, and law, had, during those times, changed into obstinacy and self-will, their shrewd intellect into finesse and a talent for speculative combinations; their enthusiasm for prophecy into superstition; their love of inheritance—which was in so far praiseworthy as it was

united with a religious devotion to the land which God had given them, for which they themselves had fought hard and maintained with trouble and anxiety—had gradually turned into covetousness and into mean-revolting avarice; their feeling of superiority over all other nations—from whom they were distinguished by a purer religious faith—had degenerated into bitter hatred and contempt, and heartless cruelty towards their persecutors. Nothing had escaped the universal degradation, except that unconquerable perseverance, that dry mummy-like tenacity of the Jewish nature. . . . Common-sense and shrewdness, in him, clothe themselves in the garb of that peculiarly subtle humor and cutting sarcasm of wit, which he has so freely at his command. Lastly, his love for his daughter, whom he guards as the apple of his eye, and seeks to protect against the baneful influences of her surroundings, and his faithful attachment to the religion and customs of his ancestors, which he considers as more important than profit and honor, show us a couple of purely human motives which to some extent moderate what is repulsive in his sentiments and mode of action.—DR. ULRICI.

And such is Shylock; a type of national sufferings, of national sympathies, and national antipathies. But with these national peculiarities Shylock unites the deepest and strongest individuality; thoroughly and intensely Jewish, he is not more a Jew than he is Shylock. Endowed with the finest gifts of nature, the wrongs he has suffered and the pride he has opposed to them have dried all the sap of humanity out of him, but have left his noble intellect standing entire. . . . Nothing can daunt, nothing can disconcert him, remonstrance cannot move, ridicule cannot touch, obloquy cannot exasperate him; when he has not provoked them, he has been forced to bear them; and now when he does provoke them he is hardened against them. In a word, he may be outreasoned, he cannot be outwilled; he may be broken, he cannot be bent.—HENRY HUDSON.

The sense of oppression, of injury, of insult, of injustice, allies itself in Shylock with the dark zeal of an outraged

faith and the suppressed fury of a crushed nationality. Christians represent all who have done the worst to his people, in any age, on any soil; his personal foes stand before him for all that is worst even in Christians; and one man he has in the fangs of his power, whom he deems the worst of his foes. Here is a wrath, which might fill the hollow globe that holds the stars, conveyed into a single point—the anger of many generations condensed into one heated bolt, against one devoted head. . . . Shylock's law with the Christians is the law of enmity; he is zealous to obey it, to make it perfect in revenge; for him revenge is sanctity; and to immolate Antonio, as the fulfilment of it, assumes the merit and the glory of solemn and sacrificial righteousness. But as the hating passions, however provoked, react ever with misery on the individual who indulges them, so the contrivances of Shylock for the torture of others accomplish only the destruction of himself. Timon bears analogy to Shylock, but the points of difference are more than the points of agreement. Hatred is the leading quality of both; but Timon imbibed it on his way in life, and Shylock had it from the first. In Shylock it was distinct and definite; in Timon it was visionary and diffusive. In Timon it was the revulsion of a senseless generosity; in Shylock it was a deep-seated principle. In Timon it was baseless and aimless; in Shylock it had motive and action, reason and reality.—HENRY GILES.

[For Timon, see "Timon of Athens," act i., sc. 1 and 2; act ii., sc. 2; act iii., sc. 4 and 6; act iv., sc. 1 and 3; act v., sc. 1 and 2.]

III. *Portia*: Act i., sc. 2; act ii., sc. 1, 7, and 9; act iii., sc. 2 and 4; act iv., sc. 1 and 2; act v., sc. 1.

Next to Shylock, Portia is the one, amid all the other figures, who stands in the fullest light of the foreground; it is not Antonio and Shylock, but, in reality, the latter and Portia that are the principal parties in the strange lawsuit which forms the centre of the action. . . . It is round these two poles that the dramatic action turns, and

round which the other figures of the piece are grouped.—
DR. ULRICI.

Nevertheless, Portia is the most important figure in our drama, and she forms even its true central point; as for her sake, without her fault or knowledge, the knot is entangled, and through her, and by means of her conscious effort, it is also loosened. She is just as royally rich as Antonio; and as he is encompassed with parasites, so is she by suitors from all lands. She, too, like Antonio, is melancholy, but not from spleen, not from apathy, not without cause, not from the ennui of riches, but from passion alone, from her love for Bassanio, from care for the doubtful issue of that choice which threatens to surrender her love to chance. . . . The most beautiful and the most contradictory qualities, manly determination and womanly tenderness, are blended together in her. She is musical and energetic, playful and serious; she is at once cheerful and devout.—GERVINUS.

Shylock has undoubtedly more of character than all the other persons in the drama put together, and Portia has more than all the others except him. . . . Portia is indeed a fine specimen of beautiful nature enhanced by beautiful art; for it is hard to say whether nature or art has done most for her. As intelligent as the strongest, she is yet as feminine as the weakest of her sex; she talks like a poet and a philosopher, and yet, strange to say, she talks for all the world just like a woman.—HENRY HUDSON.

Portia is endued with her own share of those delightful qualities which Shakspeare has lavished on many of his female characters; but besides the dignity, the sweetness and tenderness which should distinguish her sex generally, she is individualized by qualities peculiar to herself: by her high mental powers, her enthusiasm of temperament, her decision of purpose, and her buoyancy of spirit. These are innate. She has other distinguishing qualities more external which are the result of the circumstances in which she is placed. Thus, she is the heiress of a princely name and countless wealth; a train of obedient pleasures have

ever waited round her; and from infancy she has breathed an atmosphere redolent of perfume and blandishment. Accordingly, there is a commanding grace, a high-bred, airy elegance, a spirit of magnificence in all that she does and says, as one to whom splendor had been familiar from her birth. She is full of penetrative wisdom, is without a touch of the sombre or the sad; her affections are all mixed up with faith, hope, and joy; and her wit has not a particle of malevolence or causticity.—MRS. JAMESON.

IV. *Bassanio*: Act i., sc. 1 and 3; act ii., sc. 6; act iii., sc. 3; act iv., sc. 1; act v., sc. 1.

V. *Salanio*: Act i., sc. 1; act ii., sc. 4 and 8; act iii., sc. 1 and 2; act iv., sc. 1.

VI. *Salarino*: Act i., sc. 1; act ii., sc. 4, 6, and 8; act iii., sc. 1 and 3; act iv., sc. 1.

VII. *Gratiano*: Act i., sc. 1; act ii., sc. 2, 4, and 6; act iii., sc. 2; act iv., sc. 1 and 2; act v., sc. 1.

VIII. *Lorenzo*: Act i., sc. 1; act ii., sc. 4 and 6; act iii., sc. 2, 4, and 5; act v., sc. 1.

IX. *Launcelot Gobbo*: Act ii., sc. 2, 3, 4, and 5; act iii., sc. 5; act v., sc. 1.

In Launcelot Gobbo we have the *conceited fool*. Gobbo is at once a wit and a casuist: he is equally quick at repartees and sensitive to scruples; very nimble in the play of words, and to himself very cunning in weighing motives. He makes much ado about his conscience, which, indeed, is "much ado about nothing." . . . The devil knew the inside of Gobbo, and Gobbo's inclinations were with the devil. To conscience he gave civil words; to the devil he gave willing thoughts. The devil bade him run, and in taking the devil's advice he followed his own liking. Gobbo is quite an adept in impertinence, and a very ready master of nonsense; but he mistakes impertinence for brilliancy, and nonsense for acuteness. Many besides Gobbo do the same. Gobbo has evidently no zeal for proselytism—rather a distaste for it. His conscience gives him no trouble about religion in the house of Israel. He plainly

would rather join a society for confirming the Jews than for converting them.—HENRY GILES.

X. *Jessica*: Act ii., sc. 3, 5, and 6; act iii., sc. 2, 4, and 5; act v., sc. 1.

Jessica, though properly kept subordinate, is certainly "a most beautiful pagan—a most sweet Jew." She cannot be called a sketch; or, if a sketch, she is like one of those dashed off in glowing colors from the rainbow palette of a Rubens: she has a rich tint of Orientalism shed over her worthy of her Eastern origin.—MRS. JAMESON.

In his less serious plays all the characters whom he intends for lovable have not only graces and charms, but natural femininely sensibilities. One exception there is which not even Shakespeare can make me like, and that is the pert, disobedient hussy Jessica. Her conduct I regard as in a high degree reprehensible, and those who have the care of families must, I think, feel as I do. She was a worthless minx, and I have no good word to say of her. If the fellow who ran away with her had, like old Pepys, left a diary behind him, I am quite sure that we should learn that his wife turned out an intolerable vixen. She selfishly forgot the duty of a daughter when she should have most remembered it. Why should she, a maiden of Israel, leave her poor old father, Shylock, alone in the midst of his Christian enemies? What if he were wrong? the more need he had of *her*. What if most wrong? Even then—even in the madness of defeated vengeance, in the misery of humbled pride, when regarded as most guilty, when there was nothing in the world for him but contempt without pity, the child of his home—his only child—should have had in her woman's heart a shelter for her scorned father. But was she not a good girl? Did she not turn Christian? Well, as to her turning Christian, I view the matter as honest Gobbo did: it merely increased the number of pork-eaters. Changes of religion *for* husbands, or *with* them, may do for the children of kings; it is not to be commended in the children of the people.—HENRY GILES.

[Very different judgments have been made on Jessica's conduct towards her father; many commentators excuse it on the ground that she was bereft of the companions and enjoyments that others of her age usually possess, and that her relation with her father was a blood relation—not a moral one.]

XI. *Nerissa*: Act i., sc. 2; act ii., sc. 1, 7, and 9; act iii., sc. 2 and 4; act iv., sc. 1 and 2; act v., sc. 1.

Nerissa is a clever, confidential waiting-woman, who has caught a little of her lady's elegance and romance; she affects to be lively and sententious, and falls in love, and makes her favor conditional on the fortune of the caskets, and, in short, mimics her mistress with good emphasis and discretion.—MRS. JAMESON.

FAMOUS QUOTATIONS.

"Gratiano speaks an infinite deal of nothing. . . . His reasons are his two grains of wheat hid in two bushels of chaff: you shall seek all day ere you find them; and when you have them, they are not worth the search."

"The Devil can cite Scripture to his purpose."

"It is a wise father who knows his own child."

"He is well paid that is well satisfied."

"What a goodly outside falsehood hath!"

"I will feed fat the ancient grudge I bear him."

"Let no such man be trusted."

"So shines a good deed in a naughty world."

"I am never merry when I hear sweet music."

"Mercy becomes

The throned monarch better than his crown:
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway,
It is enthroned in the heart of kings,
It is an attribute to God himself;
And earthly power doth then show likest God's
When mercy seasons justice."

CRITICISMS.

"The Merchant of Venice" is one of Shakespeare's most perfect works.—SCHLEGEL.

As a dramatic work of art and judgment, it has been pronounced by the best critics of Europe to be perfect in the construction of the plot, the skilful involution and blending of the stories—that of Portia and that of the Merchant—the deep interest of the action, the variety, spirit, truth, and vivid discrimination of character, the copiousness of its wit, the splendor of its poetry, and depth and beauty of its moral eloquence.—VERPLANCK.

In the management of the plot, which is sufficiently complex without the slightest confusion or incoherence, I do not conceive that it has been surpassed in the annals of any theatre.—HENRY HALLAM.

Throughout the whole piece there is a flow of incident and vividly imagined language that bears us, on a spring-tide of interest, to the settlement of the plot in the trial-scene, which is a drama in itself.—THOMAS CAMPBELL.

"The Merchant of Venice" is universally accounted one of Shakespeare's most perfect works. Excepting his tragedies, it is probably read more than any other of his plays. From the days of Garrick till the present time it has kept undisputed possession of the stage, its interest being as inexhaustible there as in the closet. . . . The opening scene between the pensive merchant and his friends, discoursing of his ventures abroad, is among the noblest efforts of descriptive power to be met with in our poet's works. . . . For the intense struggle of conflicting passions, the scene where Tubal one moment stuns old Shylock with the account of his runaway daughter's expenses, and the next revives him with the report of Antonio's losses at sea, is probably unrivalled in dramatic literature. Here we see revenge and avarice wrestling as in a war-embrace; but, hope being on the side of revenge, of course avarice at last gives way. . . . The trial-scene, with its tugging vicissitudes of passion and its pantings of suspense, is hardly surpassed in tragic power

anywhere; and as it forms the catastrophe, so it concentrates the interest of the whole play. Equally inimitable in its kind is the night-scene between Lorenzo and Jessica, bathed as it is in love and moonlight and melody, with its anthology of classic gems, its ravishing lyric sweetness, and its apotheosis of music, followed by the grave, moral reflections of Portia as she approaches her home, and sees its lights and listens to its sounds.—HENRY HUDSON.

STUDY OF "HAMLET."

Four quartos of this play were issued during Shakespeare's lifetime—in 1604, 1605, 1611, and one not dated. These are all that could possibly have derived their texts from original sources, and all subsequent quartos are reprints of these. Within the last quarter of a century there has been discovered a single copy of an edition dated 1603, whose genuineness has caused much controversy among Shakespearian scholars. There are two theories regarding it: one, of which Knight is the chief advocate, considers it as the drama of Shakespeare in a crude form, or in its first conception, while the other theory, advanced by Collier, maintains that the edition was put forth by some unscrupulous printer from a manuscript fraudulently obtained—probably taken down in short-hand from the players' mouths. The texts of the play in the three folio editions are alike, but different from that of the quartos. Collier thinks that if the Hamlet of the folios was not taken from some quarto now unknown, it was derived from a manuscript obtained by Hemminge and Condell from the theatre. Scholars have devoted much time and study to the texts of folio and quarto in the attempt to reproduce the work as it was originally written by Shakespeare. Richard Burbage, the greatest actor of Shakespeare's time, was the first representative of Hamlet, and the character has been a study and a favorite of actors from Garrick to Salvini.

Date of Composition.—The play was registered on the books of the Stationers' Company in 1602, and the quarto of 1604 states it to be "newly imprinted, and enlarged to

almost as much again as it was." Certain internal evidences rank it midway between Shakespeare's earliest and latest works. It is certain that a drama with a hero named Hamlet existed before 1587, and there has been much discussion as to whether it was the work of Shakespeare. Authorities are generally agreed that the Hamlet which we have was not written before 1602. Concerning this matter, Fleay says: "I should place the first draft in 1601, the complete play in 1603. I have little doubt that the Hamlet of 1589 was written by Shakespeare and Marlowe in conjunction."

Source of Plot.—In 1564 Francis de Belleforest, a French gentleman, began to publish a collection of novels entitled "Histoires tragiques." Many of these were translated into English, and among them one called "The Hystorie of Hamblet," the incidents of which Belleforest had derived from a "History of Denmark," by Saxo Grammaticus, first printed in 1514. This story is doubtless the foundation of the tragedy of "Hamlet," but whether Shakespeare himself made use of this translation, or worked up his play from an older drama, is uncertain.

Fundamental Idea.—Shakspeare wished to impress upon us the truth that action is the chief end of existence—that no faculties of intellect, however brilliant, can be considered valuable, or, indeed, otherwise than as misfortunes, if they withdraw us from, or render us repugnant to, action, and lead us to think and think of doing until the time has elapsed when we can do anything effectually.—S. T. COLERIDGE.

. . . The whole is intended to show that a calculating consideration, which exhausts all the relations and possible consequences of a deed, must cripple the power of action.—A. W. SCHLEGEL.

"Faust" is the great poem upon the opposition and reconciliation of the divine and human natures. . . . "Hamlet" is the great poem upon the opposition and reconciliation of necessity and human freedom. Thus, Faust and Hamlet are the modern Titans, who, at war with the Chris-

tian heaven, pile up each his colossus of thought, and at last perish on the ruins of these presumptuous structures. They teach humanity renunciation.—DR. ECKARDT.

It is manifest that "Hamlet" does not solve, or attempt to solve, the riddle of life. It only serves to *present the problem* in its most vivid and most dramatic intensity. The poet reproduces nature; he is in no way admitted into the secret of the mystery beyond nature; he could not penetrate it; he only knew of the infinite longings and the infinite misgivings with which its presence fills the human heart.—KENNY.

If we must draw a moral from "Hamlet," it would seem to be that *Will is Fate*, and that Will once abdicating, the inevitable successor in the regency is Chance. Had Hamlet acted instead of musing, how good it would be to act: the king might have been the only victim. As it is, all the main actors in the story are the fortuitous sacrifice of his irresolution.—J. R. LOWELL.

The tragic root of this deepest of all tragedies is *secret guilt*. Over fratricide, with which history introduces its horrors, there rests here in this drama a heavier and more impenetrable veil than over the primeval crime. . . . This Cain's deed is known to no one but the murderer, and to Him who witnesses the murderer's secret remorse. . . . The dogma that "*Foul deeds will rise though all the earth o'erwhelm them to men's eyes*" is proved here with fearful import. By this fundamental idea is "Hamlet" to be explained.—L. KLEIN.

. . . The two different moral themes of the drama, namely, that *intentions, conceived in passion, vanish with the emotion*, and that *human will changes and is influenced and enfeebled by delays*.—GERVINUS.

This is the end and aim of the lesson which "Hamlet" teaches: *Protestantism will never fulfil its calling* so long as its adherents are content to oppose the inexhaustible strength and cunning of its ancient evil foe with the mere consciousness of their righteous cause; so long as they will learn to unite to the virtues of the Christian the calm, dis-

passionate prudence and consequent energy of the man ; so long as they continue to waste in foolish infatuation the power and aid which lie in their own bosoms, instead of using them.—PROF. GERTH (1861).

Scene of Action.—Elsinore, a seaport of Denmark, on the island of Zealand, about 24 miles from Copenhagen. Though the characters of the drama, in their manners and religious sentiments, would seem to indicate a much later period, the reference in act iii., sc. 1, to the "neglected tribute" renders it probable that its date is about 1012 A.D., when the Danes held England under tribute, over half a century before the Norman Conquest, and previous to the introduction of Christianity into Denmark. From drawings in the MS. of *Cædmon*, written about 1000 A.D., and from ancient poems and sagas, considerable information has been obtained respecting the architecture, customs, and dress of the Danes of that period. "Scarlet," says Knight, "was the color originally worn by the kings, queens, and princes of Denmark. . . . It thus happens curiously enough, that the objections of the Queen and Claudius to the appearance of Hamlet in black are authorized, not only by the well-known custom of the early Danes never to mourn for their nearest and dearest relatives or friends, but also by the fact that, although black was at least their favorite, if not, indeed, their national color, Hamlet, as a prince of the blood, should have been attired in the royal scarlet. . . . Of their pride in their long hair, and of the care they took of it, several anecdotes have been preserved. . . . A young Danish warrior going to be beheaded begged of an executioner that his hair might not be touched by a slave, or stained with his blood."

Among the plays of the British poet, the scenes of which are laid neither in history nor fable, "Hamlet" is the only one that has a Northern soil and a Northern heaven. Shakespeare, in his sympathy with nature, well understood what atmosphere best harmonized with his various characters. To lively wit, to light-winged joy, to quick passion, to the clear, decisive deed he gave the blue, sunny South, where night is only day asleep; the melan-

choly, brooding, dreamy Hamlet he places in a land of clouds and long nights, under a gray sky, where the day is only a sleepless night.—L. BOERNE.

Period of Action.—Miss Kate Field says that the action of Hamlet cannot cover more than ten days, but G. B. Woods and others think its duration to be between two and three months, and give as proof Hamlet's statement in act i., that his father had been dead "not two months," and Ophelia's remark in act iii., that he had been dead at that time "twice two months."

Analysis.—

Act I. Hamlet and the Ghost.	Disclosure of the State of Denmark ; appearance of the Ghost, sc. 1. Introduction of Hamlet—his first soliloquy, sc. 2. Introduction of Ophelia ; Polonius's advice to his son, sc. 3. Hamlet and the Ghost, sc. 4 and 5.
Act II. Hamlet's Madness.	Reynaldo's Commission ; effect of Hamlet's madness on Ophelia, sc. 1. Arrival of Rosencrantz and Guildenstern : tidings from Norway ; Polonius's account of Hamlet's madness ; Hamlet's Plan for testing the King's guilt, sc. 2.
Act III. The King's Guilt.	Hamlet's second soliloquy ; interview between Hamlet and Ophelia, sc. 1. The Court Play : Hamlet's advice to the Players, sc. 2. Effect of the play on Claudius, sc. 3. Interview between Hamlet and his Mother ; death of Polonius, sc. 4.
Act IV. Insanity of Ophelia.	The Queen's account of Hamlet's conduct to the King, sc. 1. Hamlet after the death of Polonius, sc. 2. Despatch of Hamlet to England, sc. 3. Introduction of Fortinbras ; Hamlet's third soliloquy, sc. 4. Insanity of Ophelia ; return of Laertes from France, sc. 5. Hamlet's Letter to Horatio, sc. 6. Conspiracy of the King and Laertes against Hamlet ; death of Ophelia, sc. 7.
Act V. Destruction of the Royal House. Finale.	The Grave-digging Scene : Burial of Ophelia ; the Queen's apostrophe to her ; meeting of Laertes and Hamlet, sc. 1. Fencing of Hamlet and Laertes ; deaths of the Queen, Laertes, the King, and Hamlet ; arrival of Fortinbras, sc. 2.

CHARACTER STUDIES.

I. *Claudius, King of Denmark*: Act i., sc. 2; act ii., sc. 2; act iii., sc. 1, 2, and 3; act iv., sc. 1, 3, 5, and 7; act v., sc. 1 and 2.

Claudius, descended from an heroic line, has many great and excellent qualities, heavily overbalanced, however, by as many bad and degrading traits. In one respect he is through and through regal; his bearing is always dignified; evil and depraved he may be, but never little. Treachery is his nature, duplicity and faithlessness his very being; but a lofty, winning deportment clothes all these detestable vices. He is a strong, large, and handsome man. The Ghost, even in his vehement denunciation of him, styles him seductive. Hamlet, behind his back, depicts him as altogether hateful and base, but in his presence is always constrained and embarrassed, quite unable to make good a word of the contempt which he pours upon him in his soliloquies.—TIECK.

II. *Hamlet*: Act i., sc. 2, 4, and 5; act ii., sc. 2; act iii., sc. 1, 2, 3, and 4; act iv., sc. 2, 3, and 4; act v., sc. 1 and 2.

Hamlet is Germany.—FREILIGRATH.

Hamlet is Shakespeare.—H. A. TAINE.

Hamlet is Hamlet.—PROF. C. HEBLER.

It is *we* who are Hamlet.—HAZLITT.

. . . The darling of every country in which the literature of England has been fostered.—S. T. COLERIDGE.

No one of mortal mould [save Him “whose blessed feet were nailed for our advantage to the bitter cross”] ever trod this earth commanding such absorbing interest as this Hamlet—this mere creation of a poet’s brain. No syllable that he whispers, no word let fall by any one near him but is caught and pondered as no words have ever been except of Holy Writ.—HORACE HOWARD FURNESS (1877).

“Character,” says Novalis in one of his questionable aphorisms—“character is destiny.” But not the whole of our destiny. Hamlet, Prince of Denmark, was speculative and irresolute, and we have a great tragedy in consequence.

But if his father had lived to a good old age, and his uncle had died an early death, we can conceive Hamlet's having married Ophelia and got through life with a reputation of sanity, notwithstanding many soliloquies and some moody sarcasms towards the fair daughter of Polonius, to say nothing of the frankest incivility to his father-in-law.—GEORGE ELIOT: *The Mill on the Floss*, p. 355.

Hamlet. One knows not what fearful being—complete in the incomplete. Everything, in order to be nothing. He is prince and demagogue, sagacious and extravagant, profound and frivolous, masculine and neuter. He believes little in the sceptre, sneers at the throne, has a student for comrade, talks with the passers-by, argues with the first that comes, understands the people, despises the rabble, hates force, suspects success, interrogates obscurity, *thees* and *thous* mystery. . . . He talks literature, recites verses, composes a piece for the theatre, plays with bones in a graveyard, thunders at his mother, avenges his father, and terminates the redoubtable drama of life and death with a gigantesque mark of interrogation.—VICTOR HUGO.

Although it is not especially expressed, but, by comparison of passages, I think it incontestable that Hamlet, as a Dane, as a Northman, is fair-haired and blue-eyed. The fencing tires him; the sweat is running from his brow, and the Queen remarks, "He's fat and scant of breath." Can you conceive him to be otherwise than plump and fair-haired? Brown-complexioned people in their youth are seldom plump. And does not his wavering melancholy, his soft lamenting, his irresolute activity accord with such a figure? From a dark-haired young man one would look for more decision and impetuosity.—GOETHE.

In all Shakespeare's varieties of characters there is none in which he has chosen to draw the man of genius so purely and adequately as in Hamlet; in Hamlet we see genius in itself, and not as it appears when its possessor is employing it in the accomplishment of some outward end; and this genius bursts forth with a sudden and prodigious expansion into the regions of the pure intellect as soon as

its quiet course, through its previous channel of the ordinary life of a brave, refined, and noble-minded prince-royal, was violently stopped up by the circumstances with which we are now familiar.—STRACHEY.

If there is anything disproportionate in [Hamlet's] mind, it seems to be this only—that intellect is in excess. It is even ungovernable and too subtle. His own description of perfect man, ending with "In apprehension how like a god!" appears to me consonant with this character, and spoken in the high and over-wrought consciousness of intellect.—THOMAS CAMPBELL.

Hamlet does not lack courage nor energy, nor does he lack will or resolution; it is only in having the will guided by the judgment that he is slow to act and backward in resolve. He is by nature a philosophical spirit, having the desire and power to accomplish great things, but it must be in obedience to the dictates of his own thoughts and by his own independent, original, and creative energy.—DR. ULRICH.

Hamlet possesses what may be called negative action, the power of frustrating the designs of his enemies. He exhibits an infinite acuteness in seeing through their plans; in fact, this seems an exercise of intellectual subtlety in which he takes especial delight; he also possesses the practical strength to render futile all the attempts of the King against his person. He is prepared for everything; his confidence in himself in this direction is unlimited; he knows that he can "delve one yard below their mines and blow them at the moon." But here his power of action ends. . . . It is what we term Rational Action from which Hamlet is excluded. Here the individual seizes a true and justifiable end and carries it into execution. This end Intelligence knows as rational, for it alone can recognize the worth and validity of an end, and the Will brings it to realization. Thus we have the highest union of Intelligence and Will, which gives the most exalted form of action. This unity Hamlet cannot reach; he grasps the end and comprehends it in its fullest significance, but there it re-

mains caught in its own toils.—D. J. SNIDER: *Journal of Speculative Philosophy*, January, 1873.

Hamlet, among all the characters of Shakespeare, is the most eminently a metaphysician and psychologist. He is a close observer, continually analyzing his own nature and that of others, letting fall his little drops of acid irony on all who come near him, to make them show what they are made of. Even Ophelia is not too sacred, Osric not too contemptible for experiment.—JAMES RUSSELL LOWELL.

What is meant by these "bad dreams" [act ii., sc. 2] which made the world a prison? This expression, as I take it, indicates those pessimistic views of nature which Hamlet had formed as the result of philosophic observation and reflection. Hamlet's pessimism reaches its climax in the dialogue with Ophelia which follows the soliloquy, "To be or not to be," etc., . . . and his excitement reaches its highest pitch when he contemplates the fact that women artificially stimulate men towards marriage, and towards that greatest of all abominations, to a consistently pessimistic philosophy, the perpetuation of the corrupt race of mankind.—THOMAS TYLER.

Nothing is more remarkable in Shakespeare's plays, and nothing contributes more to make them a faithful image of life, than the prominence given to the influence of chance, of undesigned accidents. . . . But the predominance of chance over human designs is most powerfully brought home in Hamlet, whose fate turns on accident after accident. . . . That is Shakespeare's poetical religion; a power variously denominated Destiny, Fate, Chance, Providence—supreme over mortal affairs.—WILLIAM MINTO.

Hamlet believes himself to be no more master of his fate than is a sparrow. And it is on this passive creature that the mission has devolved of overthrowing a tyrant. Hence all this wavering that we see, this uncertainty, these inner struggles. Hamlet looks upon himself as powerless—he has to overthrow a Power; he does not look upon himself as free; he has to make a whole nation free; he has no faith in his own strength, and he has to force pun-

ishment on a royal assassin. Sublime idea! Shakespeare has made Hamlet a fatalist avenger! This struggle between Will and Fate belongs not alone to the history of Hamlet—it belongs to the history of us all. It is your life—it is mine. It was that of our fathers—it will be that of our sons. And hence the work of Shakespeare is eternal.—FRANÇOIS VICTOR HUGO.

What is the Fundamental Idea of Hamlet's Character?
[There is great diversity of opinion among critics respecting Shakespeare's intent in the development of Hamlet's character, as is seen from the following quoted passages.]

In Hamlet he seemed to have wished to exemplify the moral necessity of a due balance between our attention to the objects of our senses and our meditation on the working of our minds—an equilibrium between the real and the imaginary worlds.—S. T. COLERIDGE.

The idea of Hamlet is conscious plenitude of intellect, united with exceeding fineness and fulness of sensibility, and guided by a predominant sentiment of moral rectitude.—HENRY HUDSON.

"The time is out of joint; O cursed spite,
That ever I was born to set it right!"

In these words, I imagine, is the key to Hamlet's whole procedure, and to me it is clear that Shakespeare sought to depict a great deed laid upon a soul unequal to the performance of it. In this view I find the piece composed throughout. Here is an oak-tree planted in a costly vase, which should have received into its bosom only lovely flowers; the roots spread out, the vase is shivered to pieces.—GOETHE.

Hamlet is a man of contemplation, who is ever diverted from his purposed deeds by speculation upon their probable consequences or their past causes, unless he acts too quickly, and under too much excitement for any reflection to present itself.—RICHARD GRANT WHITE.

It is not a character marked by strength of passion or will, but by refinement of thought and feeling. . . . His ruling passion is to *think*, not to *act*; and any vague pretence

that flatters this propensity diverts him from his previous purposes.—HAZLITT.

Hamlet is a great specific character. For him is individualized nothing less than *the fault of the theorizing consciousness*, which is unable to resolve upon acting, unable to pass from the broad expanse of thought to the narrow and self-confining path of action, because it is lost in the boundlessness of reflection, and only wills to act when thought has become entirely clear.—DR. H. T. RÖTSCHER.

Highly educated, possessed of a vivid imagination, his intellect is continually at war with his heart; and while the latter impels him to action, the stronger influence of his mind controls him, and he remains inert. . . . With him it is thought that produces doubt, and the idea of Shakespeare as represented in Hamlet seems to be "*the prevalence of thought over the faculty of action.*"—TOMMASO SALVINI: *The Century Magazine*, November, 1881.

Is Hamlet's Madness Real or Feigned? [The question of Hamlet's insanity has been a subject of much controversy—not only among literary students, but also with high medical authorities. Opinions have been pronounced in favor of Hamlet's sanity, and of all degrees of insanity—from the condition of a raving lunatic to temporary hallucinations of the mind. In order to present the subject fairly, there are given passages from the drama itself which bear most directly on the point, and some of the various judgments of critics and physicians.]

"*Hamlet.* How strange or odd soe'er I bear myself,—
As I, perchance, hereafter shall think meet
To put an antick disposition on."—Act i., sc. 5.

"*Polonius.* Though this be madness, yet there is method in't."

Act ii., sc. 2

"*King.* Love! his affections do not that way tend;
Nor what he spake, though it lack'd form a little,
Was not like madness."—Act iii., sc. 1.

"*Hamlet to Queen.* Let the bloat king . . .
Make you to ravel all this matter out,
That I essentially am not in madness,
But mad in craft."—Act iii., sc. 4.

In this play, as in "*King Lear*," we have madness under its real and its assumed aspect, and in both instances they are accurately discriminated. We find Lear and Ophelia constantly recurring, either directly or indirectly, to the actual cause of their distress; but it was the business of Edgar and of Hamlet to place their observers on a wrong scent, and to divert their vigilance from the genuine sources of their grief and the objects of their pursuit. This is done with undeviating firmness by Edgar; but Hamlet occasionally suffers the poignancy of his feelings and the agitation of his mind to break in upon his plan, when, heedless of what was to be the ostensible foundation of his derangement—his love for Ophelia—he permits his indignation to point, and on one occasion almost unmasked, towards the guilt of his uncle. In every other instance he personates insanity with a skill which indicates the highest order of genius, and imposes on all but the king, whose conscience, perpetually on the watch, soon enables him to detect the inconsistencies and the drift of his nephew.—**DRAKE.**

In the consideration of Hamlet's case nothing should be kept more clearly in mind than that from the time we hear of him until his death he was perfectly sane, and a man of very clear and quick intellectual perceptions—one perfectly responsible for his every act and every word; that is, as responsible as a man can be who is constitutionally irresolute, purposeless, and procrastinating. They have done him wrong who have called him undecided. His penetration was like light; his decision like the Fates'; he merely left undone.—**RICHARD GRANT WHITE.**

We have a case of pretended madness in the Edgar of "*King Lear*;" and it is certainly true that that is a charcoal sketch, coarsely outlined, compared with the delicate drawings, the lights, shades, and half-tints of the portraiture in Hamlet. . . . If you deprive Hamlet of reason, there is no truly tragic motive left. He would be a fit subject for Bedlam, but not for the stage. We might have pathology enough, but no pathos. Ajax first becomes tragic

when he recovers his wits. If Hamlet is irresponsible, the whole play is a chaos.—JAMES RUSSELL LOWELL.

For ourselves, we reluct at the idea that Hamlet is mad, or within a step of becoming so. In the first place, Shakespeare would have shown us this tendency more decisively; it is his habit to indicate plainly what his personages are designed to be; but nowhere can we discover that it was his purpose to represent Hamlet as a morbidly affected and diseased person, on the point of succumbing to insanity.—DR. ONIMUS: *La Psychologie de Shakspeare*.

Hamlet is never so mad as not to be responsible. Hence, with any ordinary definition of insanity, he is not mad at all. . . . A definition of insanity which includes Hamlet would sweep at least three-fourths of mankind into the mad-house.—D. J. SNIDER.

I grant that his madness is feigned; but his mind, as a door whose hinges are twisted, swings and bangs to every wind with a mad precipitance and with a discordant noise.—H. A. TAINE.

He acts the part of madness with inimitable superiority, while he convinces the persons who are sent to examine him of his loss of reason, merely because he tells them unwelcome truths, and rallies them with the most caustic wit.—A. W. SCHLEGEL.

He adopts the strangely indirect course of feigning himself mad.—GERVINUS.

Hamlet's wildness is but half false.—S. T. COLERIDGE.

In plain terms, Hamlet is mad; deranged not indeed in all his faculties, nor perhaps in any of them continuously; that is, the derangement is partial and occasional; paroxysms of wildness and fury alternating with intervals of serenity and composure.—HENRY HUDSON.

Although we arrive at the conviction that Hamlet is morbidly melancholic, and that the degree to which he puts on a part is not very great; that by eliminating a few hurling words, and the description which Ophelia gives of the state of his stockings, there is little either in his speech or conduct that is truly feigned; let us guard our-

selves from conveying the erroneous impression that he is a veritable lunatic. He is a reasoning melancholiac, morbidly changed from his former state of thought, feeling, and conduct.—DR. BUCKNILL.

In a word, Hamlet, to my mind, is essentially a psychological exercise and study. The hero . . . is doubtless insane. . . . But the species of intellectual disturbance, the peculiar form of mental malady, under which he suffers is of the subtlest character.—DR. MAGINN.

Does Hamlet feign himself mad? He *is* so. He thinks he is playing with his madness, and it is his madness that plays with him.—L. BOERNE.

Is Hamlet Shakespeare? [Hamlet's advice to the players: act iii., sc. 2. Compare act ii., sc. 2, l. 288–301, with Sonnet lxvi.]

Hamlet is Shakespeare, and at the close of a gallery of portraits, which have all some features of his own, Shakespeare has painted himself in the most striking of them all.—H. A. TAINE.

From the rich troop of his heroes, Shakespeare has chosen Hamlet as the exponent, to the spectators and to posterity, of all that lay nearest to his own heart. It is Hamlet to whom Shakespeare has confided his confession of faith as an artist. Through him the opponents of the Globe Theatre get their lecture, the boys of St. Paul's, "little eyases, who cry out on the top of question, and are most tyrannically clapped for't." The public also is made to know how by its bad taste it encourages falsehood, how it delights in scandal, in passages in which poet and actor maul their opponents. In his talk with the players, Shakespeare makes Hamlet utter his own deepest convictions. He puts in Hamlet's mouth the finest, most striking, in all simplicity the wisest, things that have ever yet, perhaps, been said upon the actor's art.—F. KREYSSIG.

I cannot accept as such those biographical hints which, together with the "Sonnets," are alleged to indicate in Hamlet the expression of Shakespeare's personal views of life. . . . I can, indeed, represent Shakespeare to myself, in

his perfect insight into the Real and the Ideal, as the pure counterpart of Hamlet, but I have no faith in the bitterness and contempt for mankind ascribed to him.—W. OCHELHÄUSER.

III. *Polonius*: Act i., sc. 2 and 3; act ii., sc. 1 and 2; act iii., sc. 1, 2, 3, and 4. Polonius's advice to his son, act i., sc. 2, l. 59–81; His conversation with Ophelia, act i., sc. 2; His sending Reynaldo to act the spy on his son, act ii., sc. 1; His account of Hamlet's madness, act ii., sc. 2; Polonius, the spy, act iii., sc. 4.

Polonius is in nearly all respects the antithesis of Hamlet, though Hamlet doubtless includes him as the heavens include the earth. He is a sort of political ossification or petrification, whose soul, if he ever had one, has got wholly absorbed in his understanding. A man of but one method, that of intrigue, and of but one motive, that of interest, wholly given up to the arts of management, with his fingers always itching to pull the wires of some intricate plot, and without any sense-perception of the fitness of times and occasions, he is called to act in a matter where such arts and methods are especially inappropriate and unavailing, and therefore he only succeeds, of course, in over-reaching and circumventing himself. Thus in Polonius we have the type of a politician in his dotage; and all his follies and blunders arise from his undertaking to act the politician where he is especially required to be a man. . . . To such a mind—or, rather, half-mind—the character of Hamlet must needs be a profound enigma. It takes a whole man to know such a being as Hamlet; and Polonius is but the attic story of a man!—HENRY HUDSON.

One evening, Serlo (the manager of a village theatre in Germany) was very merry in his remarks about the character of Polonius, and the manner in which it should be performed. "I shall endeavor," said he, "to represent a very worthy man in a favorable light. I shall exert myself to portray his various characteristics in a becoming manner—his repose and confidence, his emptiness and

self-importance, his pliancy and meanness, his candor and sycophancy, his sincere roguery and deceptive truth. I will paint this gray-headed, time-serving, and patient old rogue in the most courtly colors, and the occasionally bold strokes of our author's pencil will prove of some service to my task. I will speak like a book where I am prepared, and like a simpleton when I am in good spirits. I shall be absurd enough to coincide with every one, and clever enough never to notice when I am turned into ridicule."—GOETHE: *Wilhelm Meister*.

IV. *Horatio*: Act i., sc. 1, 2, 4, and 5; act ii., sc. 1 and 2; act iv., sc. 5 and 6; act v., sc. 1 and 2. Hamlet's portraiture of Horatio, act iii., sc. 2, l. 54-72.

Horatio is one of the very noblest and most beautiful of Shakespeare's male characters, and there is not a single loose stitch in his make-up; he is at all times superbly self-contained; he feels deeply, but never gushes nor runs over; as true as a diamond, as modest as a virgin, and utterly unselfish; a most manly soul, full alike of strength, tenderness, and solidity.—HENRY HUDSON.

Horatio alone is without any ends of his own; he does not aim at making any profit of life for himself, but devotes himself entirely and unreservedly to his friend. And for this disinterested conduct he gains that which all the others lose. It is clear that Fortinbras, young and unacquainted with the circumstances of his new kingdom, will select Horatio for the high but responsible office of restoring peace and order to the racked and disjointed kingdom.—DR. ULRICI.

V. *Laertes*: Act i., sc. 2 and 3; act iv., sc. 5 and 7; act v., sc. 1 and 2.

But above all other contrasts in the play stands out that which Hamlet himself expressly recognizes—the one between himself and Laertes; the latter is as purely worldly in his thoughts as Hamlet is the reverse. He is the man of Parisian training; no nursling of grave and Protestant

Wittenberg. Fencing and music are his studies. He is false and treacherous, as one trained at the court of France in Shakespeare's time was likely to be, while Hamlet is most generous, and void of suspicion. In all his utterances there is no single tinge of Hamlet's reflectiveness. But in spite of all this there is one quality in which he is immeasurably Hamlet's superior: this is that important one of instant energy and decision.—REV. C. E. MOBERLY.

VI. *Rosencrantz and Guildenstern*: Act ii., sc. 2; act iii., sc. 1, 2, and 3; act iv., sc. 1, 2, 3, and 4.

VII. *Gertrude, Queen of Denmark*: Act i., sc. 2; act ii., sc. 2; act iii., sc. 1, 2, and 4; act iv., sc. 1, 5, and 7; act v., sc. 1 and 2; Her apostrophe to Ophelia, act v., sc. 1.

The Queen is a weak thing; she is Hamlet's mother. Her share in the crime remains doubtful; she is a receiver of stolen goods, buys stolen things cheap, and never asks if a theft had been committed. The King's masculine art overpowers her. Her son's lamp of conscience, not lighted till midnight, burns only until morning, and she awakes with the sins of the day before.—L. BOERNE.

Nothing can be more affecting or beautiful than the Queen's apostrophe to Ophelia on throwing flowers into the grave. Shakespeare was thoroughly a master of the mixed motives of human character, and he here shows us the Queen, who was so criminal in some respects, not without sensibility and affection in other relations of life.—HAZLITT.

VIII. *Ophelia*: Act i., sc. 3; act ii., sc. 1; act iii., sc. 1 and 2; act iv., sc. 5.

Ophelia—poor Ophelia! Oh far too soft, too good, too fair to be cast among the briars of this working-day world and fall and bleed upon the thorns of life! What shall be said of her? for eloquence is mute before her! Like a strain of sad, sweet music which comes floating by us on the wings of night and silence, and which we rather feel

than hear; like the exhalation of the violet dying even upon the sense it charms; like the snow-flake dissolved in air before it has caught a stain of earth; like the light surf severed from the billow, which a breath disperses—such is the character of Ophelia; so exquisitely delicate, it seems as if a touch would profane it; so sanctified in our thoughts by the last and worst of human woes that we scarcely dare to consider it too deeply. The love of Ophelia, which she never once confesses, is like a secret which we have stolen from her, and which ought to die upon our hearts as upon her own. Of her subsequent madness what can be said? What an affecting, what an astonishing picture of a mind utterly, hopelessly wrecked!—past hope, past cure! . . . Constance is frantic; Lear is mad; Ophelia is insane. Her sweet mind lies in fragments before us, a pitiful spectacle! Her wild, rambling fancies, her aimless, broken speeches, her quick transitions from gayety to sadness, each equally purposeless and causeless; her snatches of old ballads, such as perhaps her old nurse sang her to sleep with in her infancy, are all so true to the life that we forget to wonder and can only weep.—MRS. JAMESON.

FAMOUS QUOTATIONS.

- "That it should come to this!"
- "A little more than kin and less than kind."
- "Frailty, thy name is woman!"
- "In my mind's eye, Horatio."
- "Armed at all points."
- "Angels and ministers of grace, defend us!"
- "Brevity is the soul of wit."
- "The glass of fashion and the mould of form."
- "Assume a virtue if you have it not."
- "One woe doth tread upon another's heel."
- "This is the very coinage of your brain."
- "Imperious Cæsar, dead and turn'd to clay,
Might stop a hole to keep the wind away."

CRITICISMS.

That piece of his, the Tragedy of "Hamlet," which appears to have most affected *English* Hearts, and has perhaps been oftenest acted of any which have come upon our Stage, is almost one continu'd *Moral*; a Series of deep Reflections, drawn from *one* Mouth, upon the Subject of *one* single Accident and Calamity, naturally fitted to move Horror and Compassion. It may be properly said of this Play, if I mistake not, that it has only *One Character or principal Part*. It contains no Adoration or Flattery of *the Sex*; no ranting at *the Gods*; no blustering Heroism; nor anything of that curious mixture of *the Fierce and Tender*, which makes the hinge of modern Tragedy, and nicely varies it between the Points of *Love and Honour*.—ANTHONY, EARL OF SHAFTESBURY (1710).

If the dramas of Shakespeare were to be characterized each by the particular excellence which distinguishes it from the rest, we must allow to the tragedy of "Hamlet" the praise of variety. The incidents are so numerous that the argument of the play would make a long tale. The scenes are interchangeably diversified with merriment and solemnity—with merriment that includes judicious and instructive observations, and solemnity not strained by poetical violence above the natural sentiments of man. New characters appear from time to time in continual succession, exhibiting various forms of life and particular modes of conversation. The pretended madness of Hamlet causes much mirth, the mournful distraction of Ophelia fills the heart with tenderness, and every personage produces the effect intended, from the Apparition, that in the first act chills the blood with horror, to the Fop in the last, that exposes affectation to just contempt.—DR. JOHNSON (1765).

Hamlet is mad in the second act, and his mistress is so in the third; the prince, feigning to kill a rat, kills the father of his mistress, and the heroine throws herself into the river. They bury her on the stage; the grave-diggers utter quodlibets worthy of them, holding skulls in their

hands; Prince Hamlet replies to their disgusting follies with coarseness not less disgusting. During this time one of the actors makes the conquest of Poland. Hamlet, his mother, and his step-father drink together on the stage; they sing at table, they quarrel, they strike, and they kill.—VOLTAIRE (1768).

"Hamlet" is single in its kind: a *tragedy of thought* inspired by continual and never-satisfied meditation on human destiny and the dark perplexity of the events of this world, and calculated to call forth the very same meditation in the minds of the spectators.—A. W. SCHLEGEL (1809).

The most exact admirers, as well as the warmest friends, of the poet have declared "Hamlet" his masterpiece. We must define this estimate. "Hamlet" is not the most admirable of Shakespeare's works, but Shakespeare is most admirable in "Hamlet;" that is, an extraordinary force astonishes us, not when its activity begins, but when it ceases; only the endurance of a force testifies of its greatness. So here. We wander along the brilliant path of the poet, and as our wonder, having reached the end, turns, wearied, around, we are affronted by "Hamlet," whom we had not expected, on our way back. . . . The play of "Hamlet" is a colony of Shakespeare's genius lying under another zone; it has another nature, and obeys other laws than the motherland.—L. BOERNE (1829).

If Shakespeare's "Hamlet" is to be characterized in a word, it is the tragedy of the "Nothingness of Reflection," or, as even this phrase may be varied, it is the tragedy of the Intellect. . . . Hence it is that, next to "Faust," "Hamlet" is the profoundest, boldest, most characteristic tragedy that has ever been written, because its hero succumbs, not through that which otherwise is well named human weakness, but through that which one must perforce call human strength, etc.—EDWARD GANS (1834).

"Hamlet" is the poesy and tragedy of the melancholic temperament, just as "Lear" is of the choleric. "Hamlet" is the drama that utters the most startling, the most

touching, the saddest truths over this deep riddle, this fearful sphinx called life—a drama that reveals to us what a heavy burden this life is when a profound sorrow has robbed it of all charm.—DR. EDWARD VEHSE (1854).

The tragedy of the moral ideal.—DR. H. WÖLFFEL.

“Hamlet”—this tragedy of maniacs, this *royal Bedlam*, in which every character is either crazy or criminal, in which feigned madness is added to real madness, and in which the grave itself furnishes the stage with the skull of a fool; in this Odeon of shadows and spectres, where we hear nothing but reveries, the challenge of sentinels, the screeching of the night-bird, and the roaring of the sea, etc.—VISCOUNT DE CHATEAUBRIAND (1837).

“Hamlet” is, even more peculiarly than “Lear” or “Macbeth” or “Othello,” a play for the study. . . . Consider “Hamlet” in whatsoever light you will, it stands quite alone, most peculiarly apart from every other play of Shakespeare’s. A vast deal has been written upon the subject, and by a great number of commentators—by men born in different countries, educated after different fashions. . . . We might hope to see a second Shakespeare if the world had ever produced a commentator worthy of “Hamlet.”—DR. MAGINN (1836).

There seems to have been a period of Shakespeare’s life when his heart was ill at ease, and ill content with the world or his own conscience; the memory of hours misspent, the pang of affection misplaced or unrequited, the experience of man’s worser nature, which intercourse with ill-chosen associates, by choice or circumstance, peculiarly teaches: these, as they sank down into the depths of his great mind, seem not only to have inspired into it the conception of Lear and Timon, but that of one primary character—the censurer of mankind. . . . In “Hamlet” this is mingled with the impulses of a perturbed heart, under the pressure of extraordinary circumstances; it shines no longer, as in the former characters, with a steady light, but plays in fitful coruscations amid feigned gayety and extravagance.—HENRY HALLAM (1837).

"Hamlet" is, in some sense, Shakespeare's most typical work. In no other of his dramas does his highest personality seem to blend so closely with his highest genius. It is throughout informed with his scepticism, his melancholy, his ever-present sense of the shadowiness and the fleetingness of life. . . . Wonder and mystery are the strongest and most abiding elements in all human interest; and under this universal condition of our nature, "Hamlet," with its unexplained and inexplicable singularities, and even inconsistencies, will most probably forever remain the most remarkable and the most enthralling of all the works of mortal hands.—KENNY (1864).

This drama is severe. Truth doubts in it. Sincerity lies in it. Nothing more vast, nothing more subtle. The man here is the world, and the world here is zero. In this tragedy, which is at the same time a philosophy, all is fluid, all hesitates, delays, wavers, is decomposed, scattered, dissipated, the thought is mist, the will is vapor, resolution is crepuscular, the action changes every instant, the compass rules the man. . . . "Hamlet" is the *chef-d'œuvre* of tragedy dreaming.—VICTOR HUGO (1864).

"Hamlet" has exerted an incomparably greater influence upon the history of literary development in France and in Germany than in England. It stands alone in this respect among the dramas of Shakespeare, and it may be said without exaggeration that in both of the former countries the history of "Hamlet" is the history of the poetry of Shakespeare; in all cases, as his *most original and peculiar work*, it has been the pioneer, breaking the path to the poetry of its creator. In Germany especially it has produced an extensive literature of its own. . . . The conspicuous *rôle* which "Hamlet" has played in all these phases is owing mainly to the attraction of the Mysterious and Incommensurable; for of all Shakespeare's dramas this piece it is which always strikes the French as the strangest and most unintelligible, and, in spite of their present better understanding of the poet, they do not feel to this day quite at home with him.—KARL ELZE.

The tragedy of "Hamlet" has probably caused more of perplexity and discussion than any other of Shakespeare's plays. Others of them may have more of interest for particular minds, or particular states of mind, or particular periods of life, but none of them equals "Hamlet" in universality of interest. . . . The play forms a complete class by itself; it is emphatically a tragedy of thought, and of all Shakespeare's this undoubtedly combines the greatest strength and widest diversity of faculties.—FRIEDRICH VON SCHLEGEL.

PLAYS ASCRIBED TO SHAKESPEARE, THE GENUINENESS OF WHICH IS DOUBTFUL.

Besides the dramas included in the first folio edition of Shakespeare's works (1623), and which have been published in all subsequent editions, there is another set of plays ascribed to Shakespeare, the greater part of which have been proved to be false, while the rest are very doubtful. These are the so-called Seven Doubtful Plays—"Pericles," "Sir John Oldcastle," "The London Prodigal," "Lochrine," "Thomas Lord Cromwell," "The Puritan," "A Yorkshire Tragedy;" and several bearing the titles, "The First Point of the Contention betwixt the two famous Houses of Yorke and Lancaster," "The True Tragedie of Richard, Duke of York," "The Arraignment of Paris," "The Merry Devil of Edmonton," "The Fair Em," "Mucedorus," "King Stephan," "Duke Humphrey," "King John," "Edward III.," "Birth of Merlin," "Arden of Feversham," and "Two Noble Kinsmen."

SOME SHAKESPEARIAN PROVERBS.

The great master of the maxims of life and conduct.—
DANIEL WEBSTER.

We ought to make collections of the thoughts of Shakespeare; they may be cited on every occasion, and under every form; and no man who has a tincture of letters can open his works without finding there a thousand things which he ought not to forget.—VILLEMAIN.

- "Comparisons are odorous."—*Much Ado About Nothing*.
 "Every why hath a wherefore."—*Comedy of Errors*.
 "Fast and loose."—*Love's Labour's Lost*.
 "Ill blows the wind that profits nobody."—*Henry VI*.
 "Let the world slide."—*Taming of the Shrew*.
 "Main chance."—*Henry IV., Part II*.
 "Tell truth and shame the Devil."—*Henry IV., Part I*.
 "I cannot tell what the dickens his name is."—*Merry Wives of Windsor*.
 "This is the short and the long of it."—*Ibid*.
 "As merry as the day is long."—*King John*.
 "Angels and ministers of grace defend us!"—*Hamlet*.
 "Deeper than ever plummet sounded."—*Tempest*.
 "Brevity is the soul of wit."—*Hamlet*.
 "The end crowns all."—*Troilus and Cressida*.
 "What's in a name?"—*Romeo and Juliet*.
 "We have seen better days."—*Timon of Athens*.

SOME CHARACTERISTICS OF SHAKESPEARE AS A WRITER.

The characteristic of Chaucer is intensity; of Spenser, remoteness; of Milton, elevation; of Shakespeare, *everything*.—HAZLITT.

Intellectual Apprehension.—I look upon Shakespeare as an intellectual miracle.—DR. CHALMERS.

Of all men known to the history of literature, he seems to have had the most subtle and sensitive intellectual apprehension. What he casually heard, and what he saw by side glances, he seems to have understood by intuition, and to have made thenceforth a part of his intellectual resources. The very management of the ship in "The Tempest," which satisfies naval critics, may have been the fruit either of casual observation or of what men of letters call "cram," rapidly assimilated by his genius.—RICHARD GRANT WHITE.

The glory of the human intellect.—DE QUINCEY.

To begin, then, with Shakespeare. He was the man who of all modern, and perhaps ancient, poets had the largest and most comprehensive soul. All the images of nature

were still present to him, and he drew them not laboriously but luckily; when he describes anything you more than see it, you feel it too. Those who accuse him to have wanted learning give him the greater commendation. He was naturally learned; he needed not the spectacles of books to read Nature; he looked inwards, and found her there.—DRYDEN: *Essay on Dramatic Poetry*.

Depth and Clearness of Vision.—He does not look at a thing merely, but into it, so that he constructively comprehends it, can take it asunder and put it together again: the thing melts, as it were, into light under his eye, and anew *creates* itself before him.—THOMAS CARLYLE.

An omnipresent creativeness.—S. T. COLERIDGE.

Compare with him Homer, the tragedians of Greece, the poets of Italy, Plautus, Cervantes, Molière, Addison, Le Sage, Fielding, Richardson, Scott, the romancers of the elder or later schools—one man has far more than surpassed them all. Others may have been as sublime, others may have been more pathetic, others may have equalled him in grace and purity of language, and have shunned some of his faults; but the *philosophy* of Shakespeare, his intimate searching out of the human heart, whether in the gnomic form of sentence or in the dramatic exhibition of character, is a gift peculiarly his own.—HENRY HALLAM.

Lofty Morality.—Shakespeare is an author of all others calculated to make his readers better as well as wiser.—S. T. COLERIDGE.

His rank in the School of Morals is indeed no less high than in the School of Art. He is every way as worthy to be our teacher and guide in what is morally just and noble and right as in what is artistically beautiful and true.—REV. H. N. HUDSON.

If the plague had not spared him in his cradle, . . . the English, or, if we choose to call it so, the Anglo-Saxon race, both in Europe and in America, would have lacked a certain degree of that general elevation of mental and moral tone, and that practical wisdom which distinguishes it among the peoples; a source of pleasure more exquisite

and more refining than is elsewhere to be found, of instruction more nearly priceless than any except that which fell from the lips of Jesus of Nazareth, would not have been opened.—RICHARD GRANT WHITE.

It is as a moralist that Shakespeare excels; no one can doubt this after a careful study of his works, which, though containing some passages of questionable taste, cannot fail to elevate the mind by the purity of the morals they inculcate. They breathe so strong a belief in virtue, so steady an adherence to good principles, united to such a vigorous tone of honor as testifies to the author's excellence as a moralist, nay, as a Christian.—LAMARTINE: *Shakespeare et Son Œuvre* (1865).

Biblical Knowledge.—Take the entire range of English literature, put together our best authors who have written upon subjects not professedly religious or theological, and we shall not find, I believe, in all united, so much evidence of the Bible having been read and used as we have found in Shakespeare alone.—REV. CHARLES WORDSWORTH.

Luxuriant Fancy.—

Or sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild.—MILTON: *L'Allegro*.

Among the English [who have introduced fairies, witches, etc.] Shakespeare has incomparably excelled all others. That noble extravagance of fancy which he had in so great perfection thoroughly qualified him to touch this weak superstitious part of the reader's imagination, and made him capable of succeeding where he had nothing to support him besides the strength of his own genius. There is something so wild, and yet so solemn, in the speeches of his ghosts, fairies, witches, and the like imaginary persons, that we cannot forbear thinking them natural, though we have no rule by which to judge of them, and must confess, if there are such beings in the world, it looks highly probable they should talk and act as he has represented them.—JOSEPH ADDISON.

Comic Genius.—I hold a perfect comedy to be the per-

fection of human composition; and I firmly believe that fifty "Iliads" and "Æneids" could be written sooner than such a character as Falstaff's.—HORACE WALPOLE.

It has the power of *practical intellect*. Under a careless guise it implies serious judgment, and in the vesture of motley it pronounces many a recondite decision. It conceals reasoning within ridicule; it has logic in its jokes; it draws arguments out of absurdities; and through the feigning of ignorance and simplicity it insinuates the foregone conclusions of knowledge and reflection. Broad, gay, hilarious, in no way disappointing mirth of its rightful glee, still this comic action, the product of understanding and imagination, as well as sportiveness and sensibility, ever drives the mind to *think*. Out from its mockeries and waggeries there could be collected a philosophy of common-sense by which the gravest might be instructed. Shakespeare's fools make great parade of metaphysics: they are at home among the quibbles of definition, and cunning in the fence of logic. . . . Secondly, the comic spirit in Shakespeare has the power of *ethical intellect*. Much of Shakespeare's comic spirit runs into impersonated or implied irony. He puts men's doings in the presence of their professions; he puts their professions in the presence of their faculties; he puts their faculties in the presence of the Infinite; he turns back, he brings the greatness of man into contrast with his weakness; he confronts his glorying with his mortality; and then, whether in the mouth of the philosopher or the fool, the irony of Shakespeare is sublime. . . . Lastly, the comic spirit in Shakespeare has the power of *imagination and sympathy*. It has imagination in the wildest prodigality. It plays, when it chooses, with all the faculties of man, with all the turnings of life, with all the changes of nature, with all the phenomena of the universe. . . . But the deepest power of Shakespeare's comic spirit is in its sympathy. Often more acutely than lamentation, it pierces to our tears. In Shakespeare, as in life, indifference and ease of heart are constantly neighbors to calamity and despair. The clowns

have their jest and their song at the grave which they open for Ophelia. So it is in life; and though we do not see the grin and grief always so near together in life as we see them in the play, yet in life, as in the play, there is everywhere mirth at the side of the sepulchre.—HENRY GILES.

Power of Characterization.—Goethe expressed deep indebtedness to Shakespeare, because, as he says, "he had widened his own existence into an infinity." "I am ashamed of myself in Shakespeare's presence," he writes, "for often it happens that at first sight I think that I should have done differently; but afterwards I have to acknowledge that I am a poor blunderer, that in Shakespeare Nature is uttering her own oracles, and that my men are soap-bubbles inflated by romantic caprices."—PROF. HJALMAR HJORTH BOYESEN.

Men are there in their *social rank*, as we should expect to find them in the world. The commoner, the noble, the king are there, with most accurate discrimination of degrees and dignities. Louis Philippe, I believe it was, who gave testimony to the fidelity with which Shakespeare paints the manners that become a *king*. And Shakespeare does this without interfering with that inward essence which does not depend on circumstance or station. . . . As truthfully does Shakespeare discriminate men *in reference to their avocations*. His rustics have the rudeness of the time and of their employment honestly about them; they are evidently men of homespun, in their character as well as in their clothing. Citizens and traders are, I must admit, little more than words in Shakespeare. I must also confess that he burlesques school-masters and mechanics. But there are three professions which Shakespeare treats more in a spirit of equity and less in a spirit of satire than is common with dramatic writers—I mean lawyers, doctors, and priests. With ordinary playwrights a lawyer is usually a knave, a doctor a quack, and a priest a hypocrite. It is not so with Shakespeare. . . . We have men in Shakespeare *according to their era and according to their nationality*. . . .

No modern men have been more nobly drawn by Shakespeare than Italians. It is done so much with the likeness, with the force of life, that some critics have maintained he must have visited the country. . . . Of ancient men the Roman appears most livingly in the Shakespearian drama. . . . There is no *stage of life* to which Shakespeare's genius is not true. With childhood and early youth it does not, indeed, much deal, but so far as it does deal with such a period it does so with the instinct and intuition of nature. Full of freshest, sweetest strength and goodliness is this picture of princely boyhood: "Cymbeline," act iv., sc. 2, l. 210-222. No poet has ever equalled or come near Shakespeare in the dramatic exhibition of developed youth. . . . We will only allude to the manifold distinctness and differences of his old men; among them we have such marked individuals as Lear, Falstaff, Cardinal Beaufort, and Cardinal Wolsey. . . . The fidelity of Shakespeare to the innermost feelings of woman is one of the wonders of his genius to women themselves. Mrs. Siddons marvelled at it. Feminine secrecies which she thought no masculine imagination could divine she found that Shakespeare had discovered, and this not alone in the maternal anguish of Constance or the queenly grief of Katharine, but even in the strong dungeons of Lady Macbeth's bosom.—HENRY GILES.

In his deep, wide, and searching observation of mankind Shakespeare detects bodies of men who agree in the general tendencies of their characters, who strive after a common ideal of good or evil, and who all fail to reach it. Through these indications and hints he seizes, by his philosophical genius, the law of the class; by his dramatic genius he gathers up in one conception the whole multitude of individuals comprehended in the law and embodies it in a character; and by his poetical genius he lifts this character into an ideal region of life, where all hinderances to the free and full development of its nature are removed. The character seems all the more natural because it is perfect of its kind, whereas the actual persons included in the con-

ception are imperfect of their kind. Thus there are many men of the type of Falstaff, but Shakespeare's Falstaff is not an actual Falstaff. Falstaff is the ideal head of the family, the possibility which they dimly strive to realize, the person they would be if they could. Again, there are many *Iagoish* men, but only one Iago, the ideal type of them all; and by studying him we learn what they would all become if circumstances were propitious, and their loose, malignant tendencies were firmly knit together in positive will and diabolically alert intelligence. And it is the same with the rest of Shakespeare's great creations. . . . Compare, for example, Shakespeare's "Timon of Athens" with Lord Byron, both as man and poet, and we shall find that Timon is the highest logical result of the Byronic tendency, and that in him rather than in Byron the essential misanthrope is impersonated.—E. P. WHIPPLE.

Musical Taste and Knowledge.—

[Read "The Passionate Pilgrim," Sonnet viii.; "Merchant of Venice," act v., sc. 1, l. 64-82; "The Two Gentlemen of Verona," act i., sc. 2; Sonnet cxxviii.; and the songs introduced into his plays, particularly the Cuckoo Song: "Love's Labour's Lost," act v., sc. 2; Ariel's songs in "The Tempest;" Ye Spotted Snakes: "A Midsummer-Night's Dream," act ii., sc. 2; Sigh no more, ladies, sigh no more: "Much Ado About Nothing," act ii., sc. 3; Tell me, where is fancy bred: "The Merchant of Venice," act iii., sc. 2; Blow, blow, thou winter wind: "As You Like It," act ii., sc. 2; Sing all a green willow: "Othello," act iv., sc. 3; Hark! hark! the lark at heaven's gate sings: "Cymbeline," act iv., sc. 3. All of these songs and glees have been set to music, and are sold in London.]

Shakespeare not only weaves music and song into almost every one of his comedies, but also into several of his tragedies ("Hamlet," "Othello," "Lear," "Richard II.," etc.), and is especially fond of those old plaintive, popular songs with which he was so well acquainted and knew so well how to estimate. But it was not only a decided preference, connected with the deeper knowledge of the æsthetic value of music, the representative of "harmony" *par excellence*; Shakespeare seems also to have possessed in an unusual degree the power of judging and understanding the theory of music—that upon which the performance and execution

of music depends. In "The Two Gentlemen of Verona" (act i., sc. 2), one of his earliest comedies, where the heroine of the play is conversing with her maid, there is a passage which enters so fully into the manner of how a song should be sung that it seems to have been inserted intentionally to exhibit the young poet's knowledge in this branch of the art; and Burney draws attention to the fact that the critic who, in the scene referred to, is teaching Lucetta Julia's song, makes use of no other expressions but such as were employed by the English, as *termini technici* in the profession of music.—DR. ULRICI.

It has been observed that there is a peculiar charm in the songs introduced in Shakespeare which, without conveying any distinct images, seem to recall all the feelings connected with them, like snatches of half-forgotten music heard indistinctly at intervals.—HAZLITT.

Shakespeare's Style.—If we except the translators of the Bible, Shakespeare wrote the best English that has yet been written. . . . Writing for the general public, he used such language as would convey his meaning to his auditors—the common phraseology of his period. But what a language was that! In its capacity for the varied and exact expressions of all moods of mind, all forms of thought, all kinds of emotion, a tongue unequalled by any other known to literature! Shakespeare seized this instrument to whose tones all ears were open, and with the touch of a master he brought out all its harmonies. The second part of "Henry IV." displays most completely all the qualities of his style.—RICHARD GRANT WHITE.

An examination of the vocabulary of Shakespeare will show that out of the fifteen thousand words which compose it, not more than five or six hundred have gone out of currency or changed their meaning, and of these some no doubt are misprints, some borrowed from obscure provincial sources, and some words for which there is no other authority, and which probably never were recognized as English.—MARSH: *Lectures on the English Language*.

VERSIFICATION.

Not much can be said, and, if there could, not much need be said, in an attempt to appreciate Shakespeare's genius of the beauty of his versification. Criticism can do no more than record its various and surpassing beauties. The mere structure of verse is mechanical. It can be—it has been—made perfect by rule. Much good-sense has been written in lines composed of five feet of two syllables, with accent duly disposed and tastefully and correctly varied, which are unexceptionable verses, quite as perfect as any that Shakespeare ever wrote, but they are most of them weariness to the flesh, while his delights our ears forever. The reason of this difference it is impossible to set forth. . . . Except in his songs, he wrote almost entirely in one kind of verse, and he wrote that as he willed, his variations of style in this respect resulting only from the greater or less freedom which he allowed himself, guided only by his innate, exquisite sense of the beautiful.—RICHARD GRANT WHITE.

THEATRES IN THE TIME OF SHAKESPEARE.

Previously to 1575 there were no regular theatres or professional actors. Miracle-plays were performed in churches, and on stages and scaffolds built in the open air; moral plays were often performed in noblemen's dining-halls, sometimes by a company of actors kept in the service of the family, sometimes by strolling bands who gave their entertainments wherever they could find audiences. But in 1576 James Burbage, the father of the actor, Richard Burbage, under the patronage of the Earl of Leicester, built the first English theatre. About the same time two others were erected in Shoreditch, one of which was called The Curtain and the other The Theatre. These investments were so successful that many were ready to engage in similar ones, and in the time of Shakespeare no less than nine theatres in London were open—three private houses, one in Blackfriars; the Cockpit or Phoenix, in Drury Lane;

and one in Salisbury Court, Fleet Street. The six public theatres were the Globe, the Rose, and the Hope, on the Bank-side, the Red Bull, and the Fortune. Of these the Globe was the most celebrated, and the one in which Shakespeare's company acted during the summer; Blackfriars, to which they resorted in winter, was enclosed and lighted from within.

Performance of a Play.—Within the theatre a miscellaneous crowd assembled. Most commonly the performance began at three o'clock, and lasted from two to three hours. In the public theatres the centre of the building was open to the sky, and without seats, only the stage and the gallery being roofed, and admission to the open space, or "yard," cost from one penny or twopence to sixpence, while as much as a shilling, two shillings, or half-a-crown was given to obtain a place in the best parts of the house. The private theatres were fully roofed, and during a performance the interior was lit with torches. Upon the rush-strewn stage sat young gallants, who drank and smoked and joked while they waited for the appearance of the black-robed Prologue. Below, apprentices, tradesmen, sailors, and low women crushed and swayed, cracked nuts, and fought for bitten apples. If ladies appeared in the "rooms," or boxes, it was considered correct that they should conceal their faces behind masks. In due time a flourish of trumpets announced that the play was to begin, and a flag was hung out from the top of the building. Upon the trumpet's third sounding the prologue was delivered, the curtain divided and drew back, and the actors were discovered. They appeared in costumes which were often costly, but which made slight pretension to historical propriety. Of movable scenery there was none. The stage was hung with arras, and overhead a blue canopy represented "the heavens." Sometimes when a tragedy was to be enacted the stage-hangings were black. At the back of the stage was a balcony which served for many purposes—"it was inner room, upper room, window, balcony, battlements, hill-side, Mount Olympus," any place,

in fact, which was supposed to be separated from and above the scene of the main action. Here Juliet appeared to Romeo, and probably here the play-king and play-queen in "Hamlet" enacted their parts. A change of scene was indicated by some suggestive piece of stage furniture—a bed to signify a bed-chamber; a table with pens upon it to signify a counting-house; or, more simply, a board bearing in large letters the name of the place intended was brought upon the stage. Accordingly, the dramatist might change the scene as often as he pleased, or indulge in magnificent description, without fearing that a lessee would offer as an objection the expense of providing suitable scenery. While the play was going forward the clown would amuse the audience with extempore joking not set down by the poet. Shakspeare disliked this traditional mode of providing sport for the occupants of the yard or pit—the "groundlings," as they were called—and his Hamlet, when delivering his advice to the players, warns them against such an abuse in their performance of the tragedy which he commands them to present (act iii., sc. 2, l. 42). Between the acts there was dancing and singing, and at the end of the play the clown put the audience into good-humor before they separated with a jig—that is, a farcical song, accompanied by dancing and the music of his pipe or tabor (see "Twelfth Night," end). Sometimes a short epilogue was delivered ("As You Like It" and "The Tempest," end). Finally, the actors knelt and offered up a prayer for the Queen. It is important to note that the female parts were played by boys or young men. The parts of Desdemona and Imogen, of Cleopatra and Lady Macbeth, could not be intrusted to a great actress, as they have been since the Restoration, but were left to the mercy of some youth with uncracked voice.—EDWARD DOWDEN.

SHAKESPEARE AND POSTERITY.

History of the Shakespearian Drama.—Shakespeare's plays were popular in *England* up to the time of the Com-

monwealth, when Puritan austerity swept away the theatre as a social evil. On the return of Charles II. from France, in 1662, and the consequent introduction of French taste and fashion, the drama became corrupt, and a servile imitation of the French. Shakespeare's plays were neglected, and left to fall into obscurity, where they remained till the middle of the eighteenth century. To Garrick, the great actor who won his first celebrity in the character of Richard III., in 1741, the English stage is indebted for the revival of the Shakespearian drama. On Garrick's tomb in Westminster Abbey is the following inscription :

"To paint fair Nature, by divine command,
Her magic pencil in his glowing hand,
A Shakspeare rose ; then, to expand his fame
Wide o'er this breathing world, a Garrick came.
Though sunk to death the forms the Poet drew,
The Actor's genius bade them breathe anew ;
Though, like the bard himself in night they lay,
Immortal Garrick call'd them back to-day ;
And till Eternity with power sublime
Shall mark the mortal hour of hoary Time,
Shakspeare and Garrick like twin stars shall shine,
And earth irradiate with a beam divine."

Garrick revised the plays to make them—as he thought—suitable for the stage, and his example was followed by a throng of imitators : editors, critics, and stage-managers went into the business of correction by the wholesale, and it is only within a few years that the dramas have been freed from their gross mutilations. Philological criticism began with Dr. Johnson, who defended Shakespeare in his divergence from dramatic rules and unities. But it is the nineteenth century that has exalted Shakespeare to his due place in literature. Coleridge, the founder of English æsthetic criticism of Shakespeare, was the first to appreciate his genius. In 1814 he delivered a series of lectures on the great dramatist, and from that time to the present there has been a continual blossoming out of Shakespeariana, and a continual increase in the study of his works.

Lessing (1729-1781), the founder of the German drama, first called the attention of *Germany* to the works of Shakespeare; Wieland (1733-1813), the "German Voltaire," about 1764 gave to Germany the first complete translation of Shakespeare's plays; Schröder (1744-1816), one of the greatest actors of Germany, introduced Shakespeare on the German stage; and Goethe (1749-1832) was the first to study his works from an analytical point of view, and by his masterly analysis of "Hamlet" in "Wilhelm Meister" laid the corner-stone of Shakespearian æsthetic criticism. The translation of Shakespeare's works (the finest in any language) by Schlegel and Tieck, during the years 1797-1810, together with Schlegel's "Lectures on Dramatic Art and Literature," popularized Shakespeare, and the zeal with which the Germans have studied his works is unsurpassed even in England. Shakespeare is the idol of Germany.

In *France* Shakespeare has always been regarded as an enigma. Voltaire introduced him to the French, but afterwards, jealous of his growing fame, turned his back upon him, maltreated and reviled him. Victor Hugo, the greatest Shakespearian scholar of the present day in France, represents the opposite extreme of criticism from Voltaire. His work on Shakespeare, though admirably written, is of unsound judgment. Voltaire treated Shakespeare like a dog, Hugo exalts him as a god. Besides Hugo, Guizot and Taine are the best representatives of Shakespearian scholarship in their country.

The greatest students of Shakespeare's works in *America* are Henry Hudson and W. J. Rolfe, though many others have skilfully labored in this direction. Mr. Rolfe's annotated editions of the separate plays, for educational purposes, are unequalled. Furness's magnificent Variorum edition of "Romeo and Juliet," "Macbeth," and "Hamlet" is a colossus of compilation.

Shakespeare is world-renowned. His dramas have been translated into nearly all European languages, and in 1867 a Hindostanee version was in progress. His plays are

acted, his songs are sung, and Shakespearian operas are performed everywhere.

Celebrated Actors of Shakespearian Characters.—The originals in Shakespeare's plays are thus named in the First Folio (1623):

William Shakspeare,
Richard Burbadge,
John Hemings,
Augustine Philips,
William Kempt,
Thomas Poope,
George Bryan,
Henry Condell,
William Slye,
Richard Cowley,
John Lowine,
Samuel Crosse,
Alexander Cooke,

Samuel Gilburne,
Robert Armin,
William Ostler,
Nathan Field,
John Underwood,
Nicholas Tooley,
William Ecclestone,
Joseph Taylor,
Robert Benfield,
Robert Goughe,
Richard Robinson,
John Shancke,
John Rice.

Besides Shakespeare, the most illustrious name in the list is that of Richard Burbadge; he was the best actor of his time and the original of Hamlet, Othello, Lear, Shylock, Macbeth, Henry V., Richard III., Coriolanus, Romeo, Brutus, and Prince Hal. The most celebrated actors of later times, with the Shakespearian characters in which they particularly excelled, are: Thomas Betterton (1635–1710)—Falstaff, Hamlet; Mrs. Betterton, the first great Lady Macbeth; Colley Cibber (1671–1714)—Justice Shallow, Richard III., Wolsey, Iago; Robert Wilkes (1665–1732)—Hamlet, Macduff, Prince Hal; Barton Booth (d. 1733)—Ghost in "Hamlet;" James Quin (1693–1765)—the great Sir John Falstaff; David Garrick (1716–1776)—Hamlet, Macbeth, Lear, Romeo, Richard III.; Hannah Pritchard (d. 1768)—the second great Lady Macbeth; Peg Woffington (1718–1785)—Rosalind; Sarah Kemble Siddons (1755–1831)—the *great* Lady Macbeth; John Kemble (1757–1823)—Wolsey, Hamlet, Macbeth, Lear; Charles Kemble (1775–1854)—Laertes, Bassanio, Romeo; Edmund Kean (d. 1833)—Hamlet, Richard III., Othello, Romeo, Shylock; Miss O'Neill, "the

last of the famous actresses" (d. 1872)—Juliet; Edwin Forrest (1806–1872)—Lear, Othello, Macbeth; William Charles Macready (1793–1873)—Richard III., Coriolanus, Henry IV., Lear, Macbeth; Charlotte Cushman (1816–1876)—Lady Macbeth; Henry Irving—Hamlet, Macbeth, Richard III.; Edwin Booth—Hamlet, Macbeth; Signor Salvini—Hamlet, Othello.

Shakespeare Jubilees.—The first Stratford Jubilee was the famous one of 1769, projected and carried into effect by Garrick, the enthusiastic admirer and reviver of Shakespeare. It occupied three days there, and its subsequent representation at the London theatre lasted for ninety-two nights. On the tercentenary anniversary of Shakespeare's birth, in 1864, another great festival was held at Stratford. For a week Shakespeare's native village was thronged with pilgrims from all parts of the world, and resounded with banquets, oratorios, and Shakespearian concerts; felicitations were received from the different European nations, and their representatives attested to the universal admiration of England's great dramatist.

Shakespeare Societies.—In 1841 was founded in England the so-called Old Shakspeare Society, consisting of the most able and learned students of the time, and for ten years works on Shakespeare's life and dramas were issued annually. The New Shakspeare Society was founded in 1874 by F. J. Furnival, the man who has founded more literary societies than any person living. The object of these societies is careful and profound study of Shakespeare's works. Some of the points about which research centres at the present day are the chronological order of the plays, the detection of spurious portions, the perfecting of the text, and the characteristics of Shakespeare's versification. There are also societies in America and Germany: in the latter country that of Weimar, founded in 1864, is most celebrated.

The Shakespeare-Bacon Controversy.—[See *Scribner's Magazine*, April, 1875, and Holmes's "Authorship of Shakespeare."]]

EDITIONS OF SHAKESPEARE'S WORKS.

English and American.

The First Folio.... 1623	Capell's Edition.. 1767	Staunton's Edition.. 1860
The Second Folio.. 1632	Jennens's " .. 1773	White's " .. 1861
The Third Folio.. 1664	Malone's " .. 1790	The Globe " .. 1864
Davenant's Version 1673	Rann's " .. 1791	Clark and Wright's
The Fourth Folio.. 1685	Steevens's " .. 1793	Edition..... 1865
Rowe's Edition... 1709	H. Rowe's " .. 1799	Delius's Edition.... 1865
Pope's " ... 1725	Singer's " .. 1826	Halliwell's Edition.. 1865
Theobald's " ... 1733	Knight's " .. 1841	Keightley's " .. 1865
Hammer's " ... 1744	Collier's " .. 1843	Clarendon Press Ed.. 1869
Warburton's Ed.. 1747	Hudson's " 1856, '71	Furness's Partial Va-
Johnson's Edition.. 1765	Dyce's " .. 1857	riorum Edition... —

[See *The Literary World*, August, 1879.]

German.

Wieland, Sh. Dramatische Werke 1764	Helsenberg, Sh. Dramatische
Eschenberg, Sh. Schauspiele... 1776	Werke..... 1836
Voss, Sh. Dramatische Werke.. 1810	Körner, Sh. Dramatische Werke 1836
Meyer, " " " .. 1825	Ortlepp, " " " .. 1838
Benda, " " " .. 1825	Keller and Rapp, Sh. Drama-
Kaufmann, Sh. Dramatische	tische Werke..... 1845
Werke..... 1830	Delius, Sh. Dramatische Werke. 1865
Schlegel and Tieck, Sh. Drama-	Max Moltke, Sh. Dramatische
tische Werke..... 1833	Werke..... —

French.

Guizot, Œuvres Complètes de Shakspeare....	1821 and 1868.
Laroche, " " " ..	1842 and 1869.
Michel, " " " ..	1855.
Hugo, " " " ..	—.

BOOKS OF REFERENCE.

Commentaries: Gervinus, Ulrici, Schlegel, and Elze are the best in German; Coleridge, Knight, Rolfe, Hudson, and Snyder are the best in English; and Guizot and Hugo in French.	Giles's "Human Life in Shakspeare" (especially fine),
The best essays are those of James Russell Lowell, E. P. Whipple, Carlyle, De Quincey, and R. W. Emerson. Also,	Hazlitt's Lectures,
Taine's "English Literature,"	Holmes's "Authorship of Shakspeare."
Dr. Johnson's Preface,	For directions in study, see
Drake's "Shakspeare and His Times,"	Furnival's Introduction to Gervinus, and an article by
	Richard Grant White in <i>The Galaxy</i> , October and November, 1876.
	For more references, consult
	Allibone's "Dictionary of Authors," where there is a list of over one thousand volumes.



SIR FRANCIS BACON.

FRANCIS BACON,
BARON OF VERULAM, VISCOUNT ST. ALBANS, AND LORD
HIGH CHANCELLOR OF ENGLAND,
(1561-1626).

PORTRAITS OF BACON.

THERE are two original portraits of Bacon, from which numerous engravings have been taken. One is a miniature by Hilyard, representing Bacon at twenty-four years of age, the other is a portrait of Bacon in middle age, by Van Somer, which is now at Gorhambury.

PERSONAL APPEARANCE.

In Youth.—Slight in build, rosy and round in flesh, dight in a sumptuous suit; the head well set, erect, and framed in a thick, starched fence of frill, a bloom of study and of travel on the fat, girlish face, which looks far younger than his years; the hat and feather tossed aside from the broad, white brow, over which crisps and curls a mane of dark, soft hair; an English nose, firm, open, straight; mouth delicate and small—a lady's or a jester's mouth—a thousand pranks and humors, quibbles, whims, and laughters lurking in its twinkling, tremulous lines: such is Francis Bacon at the age of twenty-four.—W. HEPWORTH DIXON.

In Advanced Life he was of a middling stature, his limbs were well formed, though not robust, his forehead high, spacious, and open, his eye lively and penetrating; there were deep lines of thinking in his face; his smile was both intellectual and benevolent; the marks of age were prematurely impressed upon him; in advanced life his whole appearance was venerably pleasing, so that a stranger was insensibly drawn to love before knowing how much reason there was to admire him.—JOHN CAMPBELL.

COMMENTS.

She (Queen Elizabeth) did acknowledge you had a great wit and an excellent gift of speech, and much other good learning. But in law she rather thought you could make *show* to the utmost of your knowledge than that you were *deep*.—EARL OF ESSEX TO FRANCIS BACON.

There happened in my time one noble speaker who was full of gravity in his speaking. His language, when he could spare or pass a jest, was nobly censorious. No man ever spoke more neatly, more pressly, more weightily, or suffered less emptiness, less idleness in what he uttered. No member of his speech but consisted of his own graces. His hearers could not cough or look aside from him without loss. He commanded where he spoke, and had his judges angry and pleased at his devotion. No man had their affections more in his power. The fear of every man that heard him was lest he should make an end.—BEN JONSON.

Oh for a Boswell to have recorded the conversation when he had Raleigh, Ben Jonson, Selden, and Gondomar for his guests ! —JAMES RAWLEY, Secretary to Bacon.

Bacon, like Moses, led us forth at last ;
The barren wilderness he pass'd,
Did on the very border stand
Of the bless'd promis'd Land,
And from the mountain-top of his exalted wit
Saw it himself, and show'd us it.—ABRAHAM COWLEY.

The world to Bacon does not only owe
Its present knowledge, but its future too.—JOHN DRYDEN.

The wisest, brightest, meanest of mankind.

ALEXANDER POPE.

He had the sound, distinct, comprehensive knowledge of Aristotle, with all the beautiful lights, graces, and embellishments of Cicero.—JOSEPH ADDISON.

The great secretary of nature and all learning.—WALTON.

The miner and sapper of philosophy.

He is the father of experimental philosophy.—VOLTAIRE.

The priest of nature's mysteries.

The father of Inductive Philosophy.

The uncomparable Verulam.—DAVID HUME.

He drew a sponge over the table of human knowledge.—
GOETHE.

The Solon of modern science.—JOSEPH DEVEY.

But if we compare what may be found in the sixth, seventh, and eighth books "De Augmentis," in the "Essays," the "History of Henry VII.," and the various short treatises contained in his works on moral and political wisdom and on human nature, from experience of which all such wisdom is drawn, with the Rhetoric, Ethics, and Politics of Aristotle, or with the historians most celebrated for their deep insight into civil society and human character—with Thucydides, Tacitus, Philip de Comines, Machiavel, Davila, Hume—we shall, I think, find that one man may almost be compared with all of these together.—HALLAM.

Who is there that, upon hearing the name of Lord Bacon, does not instantly recognize everything of genius the most profound, everything of literature the most extensive, everything of discovery the most penetrating, everything of observation of human life the most distinguished and refined?—EDMUND BURKE.

With the same pen which demolished the Aristotelism of the schoolmen he writes a treatise on the laws, a cure for the gout, the translation of a psalm, and an essay on plantations.—LORD LYTTON.

All accounts represent him as a most delightful companion, adapting himself to company of every degree, calling, and humor; not engrossing the conversation—trying to get all to talk in turn on the subject which they best understood, and not disdain to light his own candle at the lamp of any other.—JOHN CAMPBELL.

The father of Positive Science.—G. H. LEWES.

The word *wisdom* characterizes him more than any other.—
HAZLITT.

Next to Shakespeare, the greatest name of the Elizabethan Age is that of *Bacon*.—E. P. WHIPPLE.

He was practically sagacious beyond even the Cecils; for, if they could better than he see an inch before the nose, he could see the continuation of that inch along a line of a thousand miles.—Ibid.

All the evidence shows that he was a very sensitive man, who felt acutely both kindness and unkindness, but that he was at the same time remarkably free from the ordinary defect of sensi-

tive natures—irritability, and aptness to take offence.—JAMES SPEDDING.

The effects which Bacon's writings have hitherto produced have, indeed, been far more conspicuous in physics than in the science of mind. Even here, however, they have been great and most important, as well as in some collateral branches of knowledge, such as natural jurisprudence, political economy, criticism, and morals, which spring up from the same root, or rather which are branches of that tree of which the science of mind is the trunk.—DUGALD STEWART.

TOPICAL STUDY OF BACON'S LIFE.

Birth and Parentage.—Born in London, on the 22d of January, 1561, Francis Bacon was the younger and favorite son of Sir Nicholas Bacon, the Lord Keeper of the Great Seal of England, and the nephew of the great Cecil, Lord Burleigh. His father was a man of sound judgment, distinguished as a lawyer and statesman. His mother, the daughter of Sir Anthony Cooke, an instructor of Edward VI., was a Protestant and a great scholar.

Education.—Bacon's wonderful mental faculties were early developed. When only a child of ten years he studied the echo in St. James's Park, discovered the tricks of the juggler, and by his wise utterances amused Queen Elizabeth, who used to call him her young Lord Keeper, alluding to the office held by his father. In his thirteenth year he entered *Trinity College*, Cambridge, where he remained for three years under the tuition of Dr. Whitgift, afterwards Archbishop of Canterbury. Here he studied diligently, and surveying the entire field of the Aristotelian philosophy, detected its falseness. In his sixteenth year he *visited Paris*, in the suite of Sir Amyas Paulet, the English ambassador to the French court. His two years' sojourn in France was an admirable education: he beheld the magnificence of court-life, the intrigues of diplomatists, the chivalry of the French nobility, and the contests of Huguenots and Catholics. In 1579 he returned to England, on account of the death of his father, and found him-

self without fortune and means of support. He immediately began the study of law at Gray's Inn, and in the year 1582 was called to the bar.

Public Career.—In 1586 Bacon was a bencher, and in 1589 became counsel extraordinary to Queen Elizabeth. The eight successive promotions through which he passed under James I. are enumerated by Bacon himself in a letter to the king, written in 1621: "You found me of the Learned Counsel Extraordinary, without patent or fee—a kind of *individuum vagum*. You established me, and brought me into *Ordinary*. Soon after, you placed me *Solicitor*, where I served seven years. Then your majesty made me your *Attorney*, or *Procurator General*. Then *Privy Counsellor*, while I was attorney—a kind of miracle of your favor that had not been in many ages. Thence *Keeper of your Seal*; and because that was a kind of planet and not fixed, *Chancellor*. And when your majesty could raise me no higher, it was your grace to illustrate me with beams of honor: first making me *Baron Verulam*, and now *Viscount St. Albans*. So this is the eighth rise or reach, a diapason in music, even a good number and accord for a close. And so I may without superstition be buried in St. Alban's habit or vestment." During his public career of thirty-seven years Bacon sat in every one of the nine Parliaments which met, and shone brilliantly as a masterly orator and patriot.

Marriage.—In a letter to Sir Robert Cecil, dated May, 1606, Bacon wrote: "I have found an alderman's daughter, a handsome maiden to my liking." The name of this maiden was Alice Barnham. The only particulars of their marriage that we have are contained in a letter written by Sir Dudley Carleton, bearing the date May 11, 1606: "Sir Francis Bacon was married yesterday to his young wench in Maribone Chapel. He was clad from top to toe in purple, and hath made himself and his wife such store of fine raiments of cloth of silver and gold that it draws deep into her portion. The dinner was kept at his father-in-law Sir John Packington's lodging, over against the Savoy,

where his chief guests were the three knights, Cope, Hicks, and Beeston; and upon this conceit (as he said himself), that since he could not have my Lord of Salisbury in person, which he wished, he would have him at least in his representative body."

Downfall.—In the year 1621, only three months after he had been invested with the honors of Peerage at the hands of the king, Bacon was deprived of office, fined, and imprisoned in the Tower. The rapidity of his rise was remarkable, and the suddenness of his downfall is one of the saddest events in history. He was accused, in the presence of the House of Lords, of having received bribes for grants of offices and privileges under the seal of the State. Being unable to clear himself, Bacon made a full confession, and threw himself upon the mercy of the Peers, who pronounced upon him the following sentence: "That the Lord Viscount St. Albans, Lord Chancellor of England, shall undergo fine and ransome of £40,000; that he shall be imprisoned in the Tower during the king's pleasure; that he shall forever be incapable of any office, place, or employment in the State or Commonwealth; that he shall never sit in Parliament, nor come within the range of the Court." Bacon was confined in the Tower for a short time, and then released. A remission of the entire sentence was soon granted, and an annual pension of £1200 decreed him for life.

Last Years.—The last five years of Bacon's life were passed in retirement, and in scientific and literary pursuits. During these years he suffered considerably from pecuniary embarrassment. In his brilliant essay Macaulay says: "Unhappily, Bacon was fond of display, and unused to pay minute attention to domestic affairs. He was not easily persuaded to give up any part of the magnificence to which he had been accustomed in the time of his power and prosperity. No pressure of distress could induce him to part with the woods of Gorhambury. 'I will not,' he said, 'be stripped of my feathers.' He travelled with so splendid an equipage and so large a retinue that Prince Charles, who

once fell in with him on the road, exclaimed, with surprise, 'Well, do what we can, this man scorns to go out in snuff.' This carelessness and ostentation reduced him to frequent distress. He was under the necessity of parting with York House and of taking up his residence, during his visits to London, at his old chambers in Gray's Inn. . . . Impeached, convicted, sentenced, driven with ignominy from the presence of his sovereign, shut out from the deliberations of his fellow nobles, loaded with debt, branded with dishonor, sinking under the weight of years, sorrow, and disease, Bacon was Bacon still."

Death and Burial.—Bacon died a victim to scientific experiment. While riding during a snow-storm, the thought of making use of snow as a preservative agent instead of salt occurred to him, and in alighting from his carriage to attempt the experiment he took a severe cold, which threw him into a fever, of which he died in April, 1626. According to the wish expressed in his will, Bacon was buried in St. Michael's Church, near St. Alban's, and Sir Thomas Meautys, his faithful secretary, erected at his own cost a handsome monument, representing him in a sitting posture, his head resting on his hand, and absorbed in contemplation. In his will were the words: "My name and memory I leave to foreign nations, and to my own countrymen, after some time be passed over."

BACON'S HOMES.

Verulam House, at Gorhambury.—This was the ancestral estate of the Bacons, which fell to Sir Francis after the death of his elder brother. It was here that he pursued his studies after his political downfall. An artist has thus described it: "The Gothic pile, enlarged by Sir Nicholas for Lady Anne, which had come into his possession on his brother's death, stood high and dry above the water, and, as the stream would not flow up to his house, he took his house down to the stream. Avenues of stately trees sloped from the hall-door to the little lakes, which, four or five acres in extent, were kept bright as crystal, filled

with brilliant fish and paved with pebbles of various hues. On the bank of one of these lakelets he had built Verulam House, a tiny but enchanted palace, one front leaning on the water, the other glancing under oak and elm, up the long, leafy arcade to his mother's house. This place was furnished and complete. The larders and kitchens were underground; through the centre of the block ran a staircase, delicately carved; on the rests and landings a series of figures—a bishop, a friar, a king, and the like—not one repeated either in idea or execution; on the floor of the upper story statues of Jupiter, Apollo, and the round of gods. Beauty and luxury combined chimney-pieces prettily wrought, rooms lofty and wainscoted, baths, oratories, divans. Shafts from the chimney ran round the rooms, with cushions on these shafts so as to garner heat. The roof, which was flat, and leaded in the Eastern manner, commanded views of wood and water, plain and upland, with the square, plain, Saxon tower of St. Alban's Abbey high above all. In the centre pond rose a Roman temple or banquetting-room, paved with black and white marble. One of the doors had a device of mirrors, so that a stranger fancied he was looking into the gardens when the door was closed."

York House, in London.—Here Bacon was born, and here he resided during his political career. Here also he gave his banquets and dinners. On the occasion of one of these banquets, given on his sixtieth birthday, Ben Jonson furnished the following poem to be recited:

"Hail, happy Genius of this ancient pile!
How comes it all things so about thee smile?
The fire, the wine, the men! and in the midst
Thou stand'st as if some mystery thou did'st!
Pardon, I read it in thy face, the day
For whose returns, and many, all these pray;
And so do I. This is the sixtieth year
Since Bacon, and thy lord, was born and here;
Son to the grave, wise Keeper of the Seal—
Fame and foundation of the English weal.
What then his father was, that since is he,
Now with a little more to the degree.

England's high Chancellor: the destined heir,
 In his soft cradle, to his father's chair;
 Whose even thread the Fates spin round and full,
 Out of their choicest and their whitest wool."

Gray's Inn, London.—This was Bacon's house of Politics and Law. During his last years Bacon's financial troubles obliged him to sell York House, and his subsequent sojourns in London were passed at Gray's Inn.

Twickenham Park.—[The Queen had granted this estate to Edward Bacon in 1514, on lease, after the expiration of which, in 1595, she made it over to Sir Francis.]

That lovely seat which blooms by the Thames, close under Richmond Bridge, fronting the old palace, and some of the elms which stand, venerable and green, in the days of Victoria, had belonged to the Bacons for many years. . . . It had all the points of a good country-house: a green landscape, wood and water, pure air, a dry soil, vicinity to the court and to the town. From his windows he could peer into the Queen's alleys; in an hour he could trot up to Whitehall or Gray's Inn. Every plant that thrives, every flower that blows in the south of England, loves the Twickenham soil. There were cedars in the great park, swans on the river, singing-birds in the copse, every sight to engage the eye, every sound to please the ear. He loved the house, and lived in it when he could steal away from Gray's Inn.—W. HEPWORTH DIXON.

Cheltenham and Charlton Kings.—This rectory and chapel were royal gifts to Bacon, but he probably never resided much there.

BACON'S FRIENDS.

The Earl of Essex, Ben Jonson, the learned Selden, Sir Walter Raleigh, the poet George Herbert, Sir Henry Savile, and Sir Robert Cotton are numbered among Bacon's friends, but he does not seem to have had a close and lasting intimacy with any man.

Conduct towards Essex.—After Bacon's return to England, in 1579, he contracted a warm and close friendship

with the young and brilliant Earl of Essex, his uncle Burleigh's rival and the favorite of the Queen. Essex furnished Bacon with large sums of money, and struggled to advance his fortunes, but his recklessness and arrogance rendered him a dangerous friend, and on perceiving this, Bacon took care to lessen their intimacy. In 1601 Essex was tried for high-treason and condemned to death, and Bacon, being one of the Queen's counsel, was officially employed in the prosecution and trial. His conduct in the affair was condemned by many contemporaries for its severity and ingratitude, and has been variously criticised by later historians and biographers. Some regard it as an indelible blot on his moral character, while recent writers seem to show that it was perfectly justifiable. Of all judgments passed on this matter, that of Macaulay is most severe. "He continued to plead his patron's cause with the Queen," says that critic, "as long as he thought that by pleading that cause he might serve himself. Nay, he went further, for his feelings, though not warm, were kind—he pleaded that cause as long as he thought he could plead it without injury to himself. But when it became evident that Essex was going headlong to his ruin, Bacon began to tremble for his own fortunes. What he had to fear would not, indeed, have been very alarming to a man of lofty character. It was not death. It was not imprisonment. It was the loss of court favor. It was the being left behind by others in the career of ambition. It was the having leisure to finish the '*Instauratio Magna*.' The Queen looked coldly on him. The courtiers began to consider him as a marked man. He determined to change his line of conduct, and to proceed in a new course with so much rigor as to make up for lost time. When once he had determined to act against his friend, knowing himself to be suspected, he acted with more zeal than would have been necessary or justifiable if he had been employed against a stranger. He exerted his professional talents to shed the earl's blood, and his literary talents to blacken the earl's memory." On the other hand, James Spedding,

the latest and most scholarly biographer of Bacon, writes: "I may say for myself that I have no fault to find with Bacon for any part of his conduct towards Essex, and I think many people will agree with me when they see the case fairly stated."

PERSONAL CHARACTER OF LORD BACON.

In the unusually full record of Bacon's life there are many questionable actions upon which very diverse criticisms have been made. The diarist D'Ewes, who was leagued with Bacon's enemies, seems to have started the calumnies on which Pope based his brilliant line, and on which all the critics from Pope to Campbell have based their adverse criticisms. They have regarded him as haughty, ungrateful towards Essex, avaricious, and a corrupt judge. Hume is more fair in his characterization of Bacon, Hallam less so; Rowley, Mallet, and Campbell are unfavorable, Lingard is hateful, and Knight severe, while Macaulay eclipses all in harshness. But those of his contemporaries who knew Bacon the best—Ben Jonson, Aubrey, and Hobbes—upheld him in his conduct, and these have been sustained by Montagu, Dixon, and Spedding. The opinion of James Spedding is particularly valuable, as he has devoted much time to scholarly research. The following characterizations of Bacon are quoted to illustrate the diversity of opinion which has been entertained respecting him:

My conceit of his person was never increased towards him by his place or honors, but I have and do reverence him for the greatness that was only proper to himself, in that he seemed to me ever by his works one of the greatest men, and most worthy of admiration, that had been in many ages. In his adversity I ever prayed that God would give him strength, for greatness he could not want; neither could I condole in a word or syllable for him, as, knowing no accident could do harm to virtue, but rather help to make it manifest.—BEN JONSON.

The wisest, brightest, meanest of mankind.—ALEXANDER POPE.

Bacon was cradled in politics ; to be Lord Keeper was the boundary of the horizon drawn by his parents. He lived in an age when a young mind would be dazzled and a young heart engaged by the gorgeous and chivalric style which pervaded all things, and which a romantic queen loved and encouraged. Life seemed a succession of splendid dramatic scenes, and the gravest business a well-acted court masque ; the mercenary place-hunter knelt to beg a favor with the devoted air of a knight-errant, and even sober citizens put on a clumsy disguise of gallantry and compared their royal mistress to Venus and Diana. There was nothing to revolt a young and ingenuous mind ; the road to power was no doubt then as it is now ; but covered with tapestry and strewn with flowers, it could not be suspected that it was either dirty or crooked. He had also that common failing of genius and ardent youth which led him to be confident of his strength rather than suspicious of his weakness. Into active life he entered, and carried into it his powerful mind and the principles of his philosophy. As a philosopher, he was sincere in his love of science, intrepid and indefatigable in the pursuit and improvement of it. As a lawyer, he looked with microscopic eye into its subtleties, and soon made great proficiency in the science. He was active in the discharge of his professional duties, and published various works upon different parts of the law. In his offices of solicitor and attorney-general, "when he was called, as he was of the king's council learned, to charge any offenders either in criminals or capitals, he was never of an insulting and domineering nature over them, but always tender-hearted, and carrying himself decently towards the parties, though it was his duty to charge them home, but yet as one that looked upon the example with the eye of severity, but upon the person with the eye of pity and compassion." As a judge, it has never been pretended that any decree made by him was ever reversed as unjust. As a patron of preferment, his favorite maxim was, "*Detur digniori, qui beneficium digno dat omnes obligat.*" As a statesman, he

was indefatigable in his public exertions. Bacon has been accused of servility, of dissimulation, of various base motives and their filthy brood of base actions—all unworthy of his high birth and incompatible with his great wisdom and the estimation in which he was held by the noblest spirits of the age. It is true that there were men in his own time, and will be men in all times, who are better pleased to count spots in the sun than to rejoice in its glorious brightness. Such men have openly libelled him, like D'Ewes and Weldon, whose falsehoods were detected as soon as uttered, or have fastened upon certain ceremonious compliments and dedications—the fashion of his day—as a sample of his servility, passing over his noble letters to the Queen, his lofty contempt for the Lord Keeper Puckering, his open dealing with Sir Robert Cecil, and with others who, powerful when he was nothing, might have blighted his opening fortunes forever, forgetting his advocacy of the rights of the people in the face of the court, and the true and honest counsels always given by him in times of great difficulty, both to Elizabeth and her successor. When was a “base sycophant” loved and honored by piety such as that of Herbert, Tenison, and Rawley, by noble spirits like Hobbes, Ben Jonson, and Selden, or followed to the grave, and beyond it, with devoted affection such as that of Sir Thomas Meautys? Forced by the narrowness of his fortune into business, conscious of his own powers, aware of the peculiar quality of his mind, and disliking his pursuits, his heart was often in his study while he lent his person to the robes of office; and he was culpably unmindful of the conduct of his servants, who amassed wealth meanly and rapaciously, while their careless master, himself always poor, with his thoughts on higher ventures, never stopped to inquire by what methods they grew rich. No man can act thus with impunity; he has sullied the brightness of a name which ought never to have been heard without reverence, injured his own fame, and has been himself the victim upon the altar which he raised to true science, becoming a theme to “point a moral or adorn a tale” in an

attempt to unite philosophy and politics, an idol whose golden head, and hands of base metal, form a monster more hideous than the Dagon of the Philistines. His consciousness of the wanderings of his mind made him run into affairs with overacted zeal and a variety of useless subtleties, and in lending himself to matters immeasurably beneath him he sometimes stooped too low. A man often receives an unfortunate bias from an unjust censure. Bacon, who was said by Elizabeth to be without knowledge of affairs, and by Cecil and Burleigh to be unfit for business, affected through the whole of his life an over-refinement in trifles and a political subtlety unworthy of so great a mind. It is also true that he sometimes seemed conscious of the pleasure of skill, and that he who possessed the dangerous power of "working and winding" others to his purpose, tried it upon the little men whom his heart disdained; but that heart was neither "cloven nor double." There is no record that he abused the influence which he possessed over the minds of all men. He ever gave honest counsel to his capricious mistress and her pedantic successor, to the rash, turbulent Essex, and to the wily, avaricious Buckingham. There is nothing more lamentable in the annals of mankind than that false position which placed one of the greatest minds England ever possessed at the mercy of a mean king and a base court favorite.—BASIL MONTAGU.

The moral qualities of Bacon were not of a high order. We do not say that he was a bad man. He was not inhuman or tyrannical. He bore with meekness his high civil honors, and the far higher honors gained by his intellect. He was very seldom, if ever, provoked into treating any person with malignity and insolence. No man more readily held up the left cheek to those who had smitten the right. No man was more expert at the soft answer which turneth away wrath. He was never accused of intemperance in his pleasures. His even temper, his flowing courtesy, the general respectability of his demeanor, made a favorable impression on those who saw him in situations

which do not severely try the principles. His faults were—we write it with pain—coldness of heart and meanness of spirit. He seems to have been incapable of feeling strong affection, of facing great dangers, of making great sacrifices. His desires were set on things below. Wealth, precedence, titles, patronage, the mace, the seals, the coronet, large houses, fair gardens, rich manors, massy services of plate, gay hangings, curious cabinets, had as great attractions for him as for any of the courtiers who dropped on their knees in the dirt when Elizabeth passed by, and then hastened home to write to the King of Scots that her grace seemed to be breaking fast. For these objects he had stooped to everything and endured everything. Had his life been passed in literary retirement he would, in all probability, have deserved to be considered not only as a great philosopher, but as a worthy and good-natured member of society. But neither his principles nor his spirit were such as could be trusted when strong temptations were to be resisted and serious dangers to be braved. Bacon was a servile advocate that he might be a corrupt judge.—T. B. MACAULAY.

TABLE OF BACON'S WORKS.

<i>Philosophical:</i>	Of the State of Europe.
Instauratio Magna.	<i>Professional:</i>
Advancement of Learning.	Maxims of Law.
Novum Organum.	State Papers.
Sylva Sylvarum.	Judicial Decisions.
History of the Winds, of Life and Death.	Legal Documents, etc.
<i>Literary:</i>	<i>Occasional:</i>
Essays or Counsels, Civil and Moral.	A Poem on Life.
Wisdom of the Ancients.	Letters.
New Atlantis.	Speeches.
History of Henry VII.	Devices.
	Memorials, etc.

[About the middle of this century, three English scholars united their efforts to edit all of Bacon's works. Mr. Robert Leslie Ellis took charge of the Philosophical and Literary Works; Mr. Douglas Denon Heath, the Professional; and Mr. James Spedding, the Occasional. The

edition was published in seven volumes, during the years 1857-'59; and a reprint in fifteen volumes appeared in this country in 1864.]

STUDY OF THE "INSTAURATIO MAGNA."

"Instauratio Magna" is a name given by Bacon to a series of works in which he intended to expound his philosophical system. Only a small portion of the magnificent plan was executed. Bacon employed young students, among whom was Hobbes, the future author of the "Leviathan," to translate these philosophical works into Latin.

Plan.—The "Instauratio" was to consist of six parts, of which the following is a brief synopsis:

I. "De Augmentis Sciëntiarum." This part includes the celebrated treatise, "The Advancement of Learning," published in 1596, and gives a general summary of human knowledge, together with careful observations of scientific errors.

II. "Novum Organum." Bacon produced this masterpiece of his matured genius in 1620. It explains the "new instrument," which is described as "the science of a better and more perfect use of reason in the investigation of things, and of the true aids of the understanding." Of the nine sections into which the work is divided, only the first is complete.

III. "Sylva Sylvarum." This work was intended to give a review of Natural Philosophy and Natural History. "The History of the Winds, of Life and Death," belong here.

IV. "Scala Intellectus"—the intellectual ladder. But a few pages in this department were completed.

V. "Prodtomi." This section was to contain truths to be proved by future investigation.

VI. "Philosophia Secunda." An account of the practical results arising from the new philosophical method of investigation was to have been given here.

QUOTATIONS.

"It is an assured truth, and a conclusion of experience, that a little or superficial knowledge of philosophy may incline the mind of man to atheism, but a further proceeding therein doth bring the mind back again to religion."—*Advancement of Learning*.

"... The Schoolmen who, having sharp and strong wits, and abundance of leisure and small variety of reading, but their wits being shut up in the cells of a few authors (chiefly Aristotle, their dictator), as their persons were shut up in the cells of monasteries and colleges, and knowing little history either of nature or time, did, out of no great quantity of matter and infinite agitation of wit, spin out unto us those laborious webs of learning which are extant in their books."—*Ibid*.

"If a man meditate much upon the universal frame of nature, the earth with men upon it (the divineness of souls except) will not seem much other than an ant-hill, whereas some ants carry corn, and some carry their young, and some go empty, and all to and fro a little *heap of dust*."—*Ibid*.

"The greatest error of all the rest is the mistaking or misplacing of the last or farthest end of knowledge: for men have entered into a desire of learning and knowledge, sometimes upon a natural curiosity and inquisitive appetite; sometimes to entertain their minds with variety and delight; sometimes for ornament and reputation; and sometimes to enable them to victory of wit and contradiction; and most times for lucre and profession; and seldom sincerely to give a true account of their gift of reason to the benefit and use of men: as if there were sought in knowledge a couch whereupon to rest a searching and restless spirit; or a terrace, for a wandering and variable mind to walk up and down with a fair prospect; or a tower of state, for a proud mind to raise itself upon; or a fort or commanding ground, for strife and contention; or a shop, for profit or sale; and not a rich storehouse, for the glory of the Creator and the relief of man's estate."—*Ibid*.

[Read Bacon's famous classification into *Idola* (Idols) of the false mental images which prevent sound reasoning, "*Novum Organum*," bk. i.]

CRITICISMS.

Bacon's character of the schoolmen is perhaps the finest philosophical sketch that was ever drawn.—HAZLITT.

Without any disparagement of the admirable treatise "*De Augmentis*," we must say that in our judgment Ba-

con's greatest performance is the first book of the "*Novum Organum*." All the peculiarities of his extraordinary mind are found there in the highest perfection. Many of the aphorisms, but particularly those in which he gives examples of the influence of the *idola*, show a nicety of observation that has never been surpassed. Every part of the book blazes with wit, but with wit which is employed only to illustrate and decorate truth. No book ever made so great a revolution in the mode of thinking, overthrew so many prejudices, introduced so many new opinions. Yet no book was ever written in a less contentious spirit. It truly conquers with chalk, and not with steel.—T. B. MACAULAY.

The best order of studying the Baconian philosophy would be to read attentively the "*Advancement of Learning*;" next, to take the treatise "*De Augmentis*," comparing it all along with the former, and afterwards to proceed to the "*Novum Organum*." A less degree of regard has usually been paid to the "*Centuries of Natural History*," which are the least important of his writings, or even to the other philosophical fragments, some of which contain very excellent passages; yet such, in great measure, as will be found substantially in other parts of his works. . . . The first book of the "*Novum Organum*," if it is not better known than any other part of Bacon's philosophical writings, has at least furnished more of those striking passages which shine in quotation. It is written in detached aphorisms; the sentences, even where these aphorisms are longest, not flowing much into one another, so as to create a suspicion that he had formed *adversaria*, to which he committed his thoughts as they arose. It is full of repetitions; and, indeed, this is so usual with Lord Bacon, that, whenever we find an acute reflection or brilliant analogy, it is more than an even chance that it will recur in some other place. Of the splendid passages in the "*Novum Organum*," none are, perhaps, so remarkable as his celebrated division of fallacies; not such as the dialecticians had been accustomed to refute, depending upon equivocal

words or faulty disposition of premises, but lying far deeper in the natural or incidental prejudices of the mind itself. These are four in number: *idola tribus*, to which, from certain common weaknesses of human nature, we are universally liable; *idola specus*, which, from peculiar dispositions and circumstances of individuals, mislead them in different manners; *idola fori*, arising from the current usage of words, which represent things much otherwise than as they really are; and *idola theatri*, which false systems of philosophy and erroneous methods of reasoning have introduced. Hence, as the refracted ray gives us a false notion as to the place of the object whose image it transmits, so our own minds are a refracting medium to the objects of their own contemplation, and require all the aid of a well-directed philosophy either to rectify the perception or to make allowances for its errors. These *idola*, images, illusions, fallacies, or, as Lord Bacon calls them in the "Advancement of Learning," false appearances, have been often named in English *idols* of the tribe, of the den, of the market-place.—HENRY HALLAM.

Macaulay's Sketch of the Baconian Philosophy.—Two words from the key of the Baconian doctrine—Utility and Progress. The ancient philosophy disdained to be useful, and was content to be stationary. It dealt largely in theories of moral perfection, which were so sublime that they never could be more than theories; in attempts to solve insoluble enigmas; in exhortations to the attainment of unattainable frames of mind. It could not condescend to the humble office of ministering to the comfort of human beings. The difference between the philosophy of Bacon and that of his predecessors cannot, we think, be better illustrated than by comparing his views on some important subjects with those of Plato. We select Plato because we conceive that he did more than any other person towards giving to the minds of speculative men that bent which they retained till they received from Bacon a new impulse in a diametrically opposite direction. It is curious to observe how differently these great men estimated the value

of every kind of knowledge. Take arithmetic for example. Plato, after speaking slightly of the convenience of being able to reckon and compute in the ordinary transactions of life, passes to what he considers as a far more important advantage. The study of the properties of numbers, he tells us, habituates the mind to the contemplation of pure truth and raises it above the material universe. He would have his disciples apply themselves to this study—not that they may be able to buy or sell—not that they may qualify themselves to be shopkeepers or travelling merchants, but that they may learn to withdraw their minds from the ever-shifting spectacle of this visible and tangible world, and to fix them on the immutable essence of things. Bacon, on the other hand, valued this branch of knowledge only on account of its uses with reference to that visible and tangible world which Plato so much despised. . . . To Plato the science of medicine appeared one of very disputable advantage. He did not, indeed, object to quick cures for acute disorders or for injuries produced by accidents. But the art which resists the slow sap of a chronic disease, which repairs frames enervated by lust, swollen by gluttony, or inflamed by wine, which encourages sensuality by mitigating the natural punishment of the sensualist, and prolongs existence when the intellect has ceased to retain its entire energy, had no share of his esteem. A life protracted by medical skill he pronounced to be a long death. Far different was the philosophy of Bacon. Of all the sciences, that which he seems to have regarded with the greatest interest was the science which, in Plato's opinion, would not be tolerated in a well-regulated community. To make men perfect was no part of Bacon's plan. His humble aim was to make imperfect men comfortable. The beneficence of his philosophy resembled the beneficence of the common Father, whose sun rises on the evil and the good, whose rain descends for the just and the unjust. In Plato's opinion man was made for philosophy; in Bacon's opinion philosophy was made for man: it was a means to an end, and that end was to increase the pleasures and to mitigate

the pains of millions who are not and cannot be philosophers. That a valetudinarian who took great pleasure in being wheeled along his terrace, who relished his boiled chicken and his weak wine and water, and who enjoyed a hearty laugh over the Queen of Navarre's tales should be treated as *caput lupinum* because he could not read the "Timæus" without a headache, was a notion which the humane spirit of the English school of wisdom altogether rejected. Bacon would not have thought it beneath the dignity of a philosopher to contrive an improved garden-chair for such a valetudinarian; to devise some way of rendering his medicines more palatable; to invent repasts which he might enjoy, and pillows on which he might sleep soundly—and this though there might not be the smallest hope that the mind of the poor invalid would ever rise to the contemplation of the ideal beautiful and the ideal good. . . . To sum up the whole, we should say that the aim of the Platonic philosophy was to exalt man into a god. The aim of the Baconian philosophy was to provide man with what he requires while he continues to be man. The aim of the Platonic philosophy was to raise us far above vulgar wants. The aim of the Baconian philosophy was to supply our vulgar wants. The former aim was noble, but the latter was attainable. Plato drew a good bow, but, like Acestes in Virgil, he aimed at the stars, and, therefore, though there was no want of strength or skill, the shot was thrown away. His arrow was, indeed, followed by a track of dazzling radiance, but it struck nothing. Bacon fixed his eye on a mark which was placed on the earth and within bow-shot, and hit in the white. The philosophy of Plato began in words and ended in words—noble words, indeed—words such as were to be expected from the finest of human intellects exercising boundless dominion over the finest of human languages. The philosophy of Bacon began in observations and ended in arts. . . . We have dwelt long on the end of the Baconian philosophy, because from this peculiarity all the other peculiarities of that philosophy necessarily arose. Indeed, scarcely any

person who proposed to himself the same end with Bacon could fail to hit upon the same means. The vulgar notion about Bacon we take to be this—that he invented a new method of arriving at truth, which method is called Induction, and that he exposed the fallacy of the syllogistic reasoning which had been in vogue before his time. This notion is about as well founded as that of the people who, in the Middle Ages, imagined that Virgil was a great conjuror. Many who are far too well informed to talk such extravagant nonsense entertain what we think incorrect notions as to what Bacon really effected in this matter. Not only is it not true that Bacon invented the inductive method, but it is not true that he was the first person who correctly analyzed that method and explained its uses. He was not the person who first showed that by the inductive method alone new truth could be discovered; but he was the person who first turned the minds of speculative men, long occupied in verbal disputes, to the discovery of new truth, and by doing so he at once gave to the inductive method an importance and dignity which had never before belonged to it. He was not the maker of that road; he was not the discoverer of that road; he was not the person who first surveyed and mapped that road. But he was the person who first called the public attention to an inexhaustible mine of wealth which had been utterly neglected and which was accessible by that road alone. . . . What Bacon did for the inductive philosophy may, we think, be fairly stated thus. The objects of preceding speculators were objects which could be attained without careful induction. Those speculators, therefore, did not perform the inductive process carefully. Bacon stirred up men to pursue an object which could be attained only by induction, and by induction carefully performed, and consequently induction was more carefully performed. We do not think that the importance of what Bacon did for inductive philosophy has ever been overrated, but we think that the nature of his services is often mistaken, and was not fully understood even by himself. It was not by fur-

nishing philosophers with rules for performing the inductive process well, but by furnishing them with a motive for performing it well that he conferred so vast a benefit on society.

STUDY OF THE "ESSAYS."

The first edition of Bacon's "Essays"—ten in number—was published in 1597, at the time when Shakespeare was doing his best work; the last edition, containing fifty-eight essays, appeared in 1625. Bacon's own account of their scope is that "they handled those things wherein both men's lives and persons are most conversant," and in selecting the material he "endeavored to make them not vulgar, but of a nature whereof much should be found in experience and little in books; so as they should be neither repetitions nor fancies:" that their subjects should "come home to men's business and bosoms." The word *essay* had a different signification in Bacon's time from that which it now possesses. It was then used in its original sense of an unfinished sketch, a suggestive outline (French *essayer*, to attempt), while we employ it as signifying a scholarly composition.

Selections.—

I. Of Truth.	XXIII. Of Wisdom.
IV. Of Revenge.	XXVII. Of Friendship.
V. Of Adversity.	XXXIV. Of Riches.
VII. Of Parents and Children.	XXXVI. Of Ambition.
XI. Of Great Place.	XXXIX. Of Custom and Education.
XII. Of Boldness.	XLII. Of Youth and Age.
XIII. Of Goodness.	XLIII. Of Beauty.
XVI. Of Atheism.	XLVII. Of Negotiating.
XVII. Of Superstition.	L. Of Studies.
XVIII. Of Travel.	LVII. Of Anger.
XXII. Of Cunning.	

QUOTATIONS.

"I had rather believe all the fables in the legend and the Talmud and the Alcoran, than that this universal frame is without a mind; and therefore, God never wrought a miracle to convince atheism, because his ordinary works convince it."—*Of Atheism.*

"Crafty men condemn studies, simple men admire them, and wise men use them."—*Of Studies.*

"Some books are to be tasted, others to be swallowed, and some few to be chewed and digested."—*Of Studies*.

"Reading maketh a full man; conference a ready man; and writing an exact man."—*Ibid*.

"Histories make men wise; poets witty; the mathematics subtle; natural philosophy deep; moral grave; logic and rhetoric able to contend."—*Ibid*.

"Riches are the baggage of virtue; they cannot be spared or left behind, but they hinder the march."—*Of Riches*.

"Revenge is a kind of wild justice; which the more man's nature runs to the more ought law to weed it out."—*Of Revenge*.

"A man that is young in years may be old in hours, if he have lost no time."—*Of Youth and Age*.

"Praise is the reflection of virtue."—*Of Praise*.

"This is well to be weighed—that boldness is ever blind, for it seeth not dangers and inconveniences."—*Of Boldness*.

CRITICISMS.

They may be read from beginning to end in a few hours; and yet, after the twentieth perusal, one seldom fails to remark in them something unobserved before.—DUGALD STEWART.

Of all the compositions in any language I am acquainted with, these will bear to be the oftenest perused and reperused, and after every perusal they still present some new meaning and some new beauty.—JOHN CAMPBELL.

Few books are more quoted, and, what is not always the case with such books, we may add that few are more generally read. In this respect they lead the van of our prose literature; for no gentleman is ashamed of owning that he has not read the Elizabethan writers; but it would be somewhat derogatory to a man of the slightest claim to polite letters were he unacquainted with the "Essays" of Bacon. It is, indeed, little worth while to read this or any other book for reputation's sake; but very few in our language so well repay the pains, or afford more nourishment to the thoughts. They might be judiciously intro-

duced, with a small number more, into a sound method of education, one that should make wisdom rather than mere knowledge its object, and might become a text-book of examination in our schools.—HENRY HALLAM.

Their originality can hardly be appreciated at present, for most of their thoughts have been incorporated with the minds which have fed on them, and have been continually reproduced in other volumes. Yet it is probable that these short treatises are rarely thoroughly mastered even by the most careful reader. . . . They combine the greatest brevity with the greatest beauty of expression.—E. P. WHIPPLE.

. . . A little bible of earthly wisdom.—RALPH WALDO EMERSON.

He seems to have written his "Essays" with Shakespeare's pen. He writes like one on whom presses the weight of affairs, and he approaches a subject always on its serious side. He does not play with it fantastically. He lives among great ideas as with great nobles, with whom he dare not be too familiar. In the tone of his mind there is ever something imperial. When he writes on buildings, he speaks of a palace, with spacious entrances and courts and banqueting-halls; when he writes on gardens, he speaks of alleys and mounts, waste places and fountains—of a garden which is indeed prince-like. To read over his table of contents is like reading over a roll of peers' names. We have taken them as they stand: "Of Great Place," "Of Boldness," "Of Goodness," "Goodness of Nature," "Of Nobility," "Of Seditions and Troubles," "Of Atheism," "Of Superstition," "Of Travel," "Of Empire," "Of Counsel"—a book, plainly, to lie in the closets of statesmen and princes; and designed to nurture the noblest natures.—ALEXANDER SMITH.

I am old-fashioned enough to admire Bacon, whose remarks are taken in and assented to by persons of ordinary capacity, and seem nothing very profound. But when a man comes to reflect and observe, and his faculties enlarge, he then sees more in them than he did at first, and more

still as he advances farther—his admiration of Bacon's profundity increasing as he himself grows intellectually.—ARCHBISHOP WHATELY.

It is by the "Essays" that Bacon is best known to the multitude. The "Novum Organum" and the "De Augmentis" are much talked of, but little read. They have produced, indeed, a vast effect on the opinion of mankind, but they have produced it through the operation of intermediate agents. They have moved the intellects which have moved the world. It is in the "Essays" alone that the mind of Bacon is brought into immediate contact with the minds of ordinary readers.—T. B. MACAULAY.

There is not much room for difference of opinion regarding these productions. They contain little or nothing to gratify any high moral ideal; people who think, with John Wesley, that one of the first things a Christian ought to pray to be delivered from is prudence, will not find much in Bacon's "Essays" to please them. They are the counsels of a shrewd, politic man of the world, who has looked with eager and penetrating eye upon mankind as it appears in the senate-house, in courts of law, in the commercial world; of a man who is firmly convinced that self-interest is the actuating principle of humanity. Even when treating of themes which might have made a more enthusiastic writer rise to flights of poetry and warm human feeling, Bacon remains cold and unimpassioned. The severe terseness of the style of the "Essays," in which every sentence is packed with as much matter as it can possibly hold, makes their intelligent perusal at first a task of some difficulty; but fresh perusals reveal their inexhaustible wealth of matter—indeed, as Dugald Stewart said, after the twentieth perusal one seldom fails to remark in them something overlooked before.—HENRY J. NICOLL.

"THE NEW ATLANTIS."

This unfinished romance was intended by Bacon to illustrate the fulfilment of his philosophical dreams, and, according to John Campbell, "as a rival of the 'Utopia'

of Sir Thomas More, although his object was less to satirize existing institutions and manners than to point out the unbounded progress that might be made in discovery and improvement." Jonathan Swift gave much study to this work, and ridiculed portions of it in his "Gulliver's Travels," especially in the voyage to Laputa.

BACON'S OCCASIONAL WORKS.

So far as is known, Bacon never wrote but one poem, in which are the terse lines :

"The world's a bubble, and the life of man
Less than a span."

In his "Letters," which are very numerous, the disposition and character of Bacon is well shown, and are worthy of a most careful perusal. Many of his Apothegms are very fine, particularly that of Anne Boleyn ; and several of his Prayers are among the finest ever written. There is also a collection of Sentences by Bacon, of which several are familiar through frequent quotation, as the following :

"The smallest hair casts a shadow."

"Discretion in speech is more than eloquence."

"He that cannot see well, let him go softly."

"The best part of beauty is that which a picture cannot express."

Proverbial expression traced to Bacon : "Remedy worse than the disease."

BACON'S STYLE AS A WRITER.

He had the sound, distinct, comprehensive knowledge of Aristotle, with all the beautiful lights, graces, and embellishments of Cicero.—ADDISON.

In his style there is the same quality which is applauded in Shakespeare—a combination of the intellectual and imaginative—the closest reasoning in the boldest metaphor.—T. B. SHAW.

Notice also the poetry of his style. So far as is known

he never wrote but one poem, but all his literary works are instinct with poetry in the wider sense of the word. Sometimes it is seen in a beautiful simile or a felicitous phrase, sometimes in a touch of pathos, more often in the rhythmical cadence of a sentence, which clings to the memory as only poetry can.—A. F. BLAISDELL.

I may not enter into any minute criticisms on the style of his philosophical works, whether English or Latin, yet I cannot refrain from remarking that, while he instructs, he is ever exact, perspicuous, and forcible—charming his reader with a felicity of illustration peculiar to himself—ever seconded by the commanding powers of a bold and figurative eloquence.—JOHN CAMPBELL.

This is his mode of thought—by symbols, not by analysis; instead of explaining his idea, he transposes and translates it—translates it entire, to the smallest details, enclosing all in the majesty of a grand period or in the brevity of a striking sentence. Thence springs a style of admirable richness, gravity, and vigor, now solemn and symmetrical, now concise and piercing, always elaborate and full of color. There is nothing in English prose superior to his diction.—H. A. TAINE.

The style of Bacon has an idiosyncrasy which we might expect from his genius. It can rarely, indeed, happen, and only in men of secondary talents, that the language they use is not, by its very choice and collocation as well as its meaning, the representative of an individuality that distinguishes their turn of thought. Bacon is elaborate, sententious, often witty, often metaphorical; nothing could be spared; his analogies are generally striking and novel; his style is clear, precise, forcible, yet there is some degree of stiffness about it, and in mere language he is inferior to Raleigh.—HENRY HALLAM.

DAVID HUME'S COMPARISON OF BACON AND GALILEO.

The great glory of literature in this island during the reign of James was Lord Bacon. If we consider the variety of talents displayed by this man as a public speaker, a

man of business, a wit, a courtier, a companion, an author, a philosopher, he is justly the object of great admiration. If we consider him merely as an author and philosopher,—the light in which we view him at present—though very estimable, he was yet inferior to his contemporary Galileo, perhaps even to Kepler. Bacon pointed out at a distance the road to true philosophy; Galileo both pointed it out to others and made himself considerable advances in it. The Englishman was ignorant of geometry; the Florentine revived that science, excelled in it, and was the first that applied it, together with experiment, to natural philosophy. The former rejected, with the most positive disdain, the system of Copernicus; the latter fortified it with new proofs, derived both from reason and the senses. Bacon's style is stiff and rigid; his wit, though often brilliant, is often unnatural and far-fetched, and he seems to be the original of those pointed similes and long-spun allegories which so much distinguish the English authors; Galileo is a lively and agreeable, though somewhat a prolix writer. But Italy, not united in any single government, and perhaps satiated with that literary glory which it has possessed both in ancient and modern times, has too much neglected the renown which it has acquired by giving birth to so great a man. The national spirit which prevails among the English, and which forms their great happiness, is the cause why they bestow on all their eminent writers, and on Bacon among the rest, such praises and acclamations as may often appear partial and excessive.

LORD BACON'S FAME AND INFLUENCE.

What has been the fame of Bacon, "the wisest, greatest of mankind," it is needless to say. What has been his real influence over mankind; how much of our enlarged and exact knowledge may be attributed to his inductive method; what of this, again, has been due to a thorough study of his writings, and what to an indirect and secondary acquaintance with them, are questions of another kind and

less easily solved. Stewart, the philosopher who has dwelt most on the praises of Bacon, while he conceives him to have exercised a considerable influence over the English men of science in the seventeenth century, supposes, on the authority of Montucla, that he did not "command the general admiration of Europe" till the publication of the preliminary discourse to the "*French Encyclopædia*" by Diderot and D'Alembert. This, however, is by much too precipitate a conclusion. He became almost immediately known on the Continent. Gassendi was one of his most ardent admirers. Descartes mentions him, I believe, once only, in a letter to Mersenne in 1632; but he was of all men the most unwilling to praise a contemporary. It may be said that these were philosophers, and that their testimony does not imply the admiration of mankind. But writers of a very different character mention him in a familiar manner. Richelieu is said to have highly esteemed Lord Bacon. And it may in some measure be due to this that in the *Sentimens de l'Académie Française sur le Cid* he is alluded to simply by the name Bacon, as one well known. Voiture, in a letter to Costar about the same time, bestows high eulogy on some passages of Bacon which his correspondent had sent to him, and observes that Horace would have been astonished to hear a barbarian Briton discourse in such a style. The treatise "*De Augmentis*" was republished in France in 1624, the year after its appearance in England. It was translated in French as early as 1632—no great proofs of neglect. Editions came out in Holland in 1645, 1652, and 1662. Even the "*Novum Organum*," which, as has been said, never became so popular as his other writings, was thrice printed in Holland—in 1645, 1650, and 1660. Leibnitz and Puffendorf are loud in their expressions of admiration, the former ascribing to him the revival of true philosophy as fully as we can at present. I should be more inclined to doubt whether he were adequately valued by his countrymen in his own time or in the immediately subsequent period. Under the first Stuarts there was little taste among stu-

dious men but for theology, and chiefly for a theology which, proceeding with an extreme deference to authority, could not but generate a disposition of mind, even upon other subjects, alien to the progressive and inquisitive spirit of the inductive philosophy. The institution of the Royal Society, or, rather, the love of physical science out of which that institution arose in the second part of the seventeenth century, made England resound with the name of her illustrious chancellor. Few now spoke of him without a kind of homage that only the greatest men receive. Yet still it was by natural philosophers alone that the writings of Bacon were much studied. The editions of his works, except the "Essays," were few; the "*Novum Organum*" never came separately from the English press. They were not even much quoted, for I believe it will be found that the fashion of referring to the brilliant passages of the "*De Augmentis*" and the "*Novum Organum*," at least in books designed for the general reader, is not much older than the close of the last century. Scotland has the merit of having led the way; Reid, Stewart, Robison, and Playfair turned that which had been a blind veneration into a rational worship; and I should suspect that more have read Lord Bacon within these thirty years than in the two preceding centuries. It may be a usual consequence of the enthusiastic panegyrics lately poured upon his name, that a more positive efficacy has sometimes been attributed to his philosophical writings than they really possessed; and it might be asked whether Italy, where he was probably not much known, were not the true school of experimental philosophy in Europe; whether his methods of investigation were not chiefly such as men of sagacity and lovers of truth might simultaneously have devised. But whatever may have been the case with respect to actual discoveries in science, we must give to written wisdom its proper meed; no books prior to those of Lord Bacon carried mankind so far on the road to truth; none have obtained so thorough a triumph over arrogant usurpation without seeking to substitute another; and he may

be compared with those liberators of nations who have given them laws by which they might govern themselves, and retained no homage but their gratitude.—HENRY HALLAM.

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PURITAN AGE.

A.D. 1649-1660.

**SUBJECTION OF ALL SECULAR AND INTELLECTUAL PUR-
SUITS TO FANATICISM.**

**PRODUCTION OF THE GREAT ENGLISH HEROIC EPIC,
"PARADISE LOST," BY JOHN MILTON.**

**CULMINATION OF ENGLISH ALLEGORY UNDER
JOHN BUNYAN.**

**OUTBURST OF THEOLOGICAL ELOQUENCE—"THE AUGUS-
TAN AGE OF ENGLISH DIVINITY."**

CHARACTERISTICS OF THE PURITAN AGE, WITH HISTORICAL, SCIENTIFIC, AND ART NOTES.

A.D. 1649-1660.

Puritanism exercised a more or less direct influence over English politics, English religion, and English literature during the greater part of the seventeenth century, but culminated in the Commonwealth decade, when national government, creed, and intellect were essentially moulded to its theological dogmatism. The age was not long enough to embrace the entire lives of its representatives nor all of their works. Milton, Bunyan, and Baxter lived to be persecuted and condemned by the succeeding antagonistic era, with whose profligacy and liberality they had no sympathy; "Paradise Lost," the epic of Puritanism, "Pilgrim's Progress," the allegory of Puritanism, and many of Baxter's polemical writings in defence of Puritanism, did not appear till after the Restoration, but they were like strangers in a foreign land and among foreign manners.

[COMMONWEALTH.]

SUBJECTION OF ALL SECULAR AND INTELLECTUAL PURSUITS TO FANATICISM.

PURITAN austerity suppressed all secular tastes and amusements. All public entertainments were forbidden: Parliament closed the theatres, and had the actors publicly whipped; poetic festivals were prohibited; while even the May-pole dance and the innocent sports of children—games, dancing, wrestling, and bell-ringing—were sternly put down. Sculpture and painting were denounced as idolatrous, and

Establishment by Parliament of a republican form of government under the title of "The Commonwealth," 1649.

Charles II. takes refuge in Holland.

Publication of
"Icon Basil-
iké," reported
to have been
written by the
martyr king,
Charles I., and
its answer by
John Milton,
Latin Secretary
to the Council
of State, 1649.

Conquest of
Ireland by
Cromwell.

the pictures and statues which ornamented the churches were destroyed. Everything Italian was condemned as impious and profane, while eloquent and brilliant composition and classical taste were rejected as ungodly. Religious ecstasy took the place of reason, and philosophy and intellectual pursuits were narrowed down to theological controversy. Under such a condition of things an extensive and abundant literature could not exist. Ordinary poetry could not issue from such a conception of life: the drama was exiled; philosophy was abandoned as untrustworthy. But out of this artistic desolation sprang three powerful writers, whose natural genius spontaneously supplied them with those requisites of literary art which their surroundings and opinions condemned—the isolated Puritan poet, Milton; the master of allegory, Bunyan; and the eloquent preacher, Richard Baxter.

PRODUCTION OF THE GREAT ENGLISH HEROIC EPIC, "PARADISE LOST," BY JOHN MILTON.

Milton writes
his "Defensio
Populi Angli-
cani" in reply
to Salmasius's
attack.

"John Milton is not only the highest but the completest type of Puritanism." His life covered the entire period in which Puritanism was a distinct element in English affairs, and just as the Puritan Age is independent in its characteristics of other epochs in English history, so his immortal epics stand apart by themselves in English literature, unparalleled and unrivalled. "Paradise Lost" and "Paradise Regained" are world poems, and bear comparison with Homer's "Iliad" or Dante's "Divina Commedia."

CULMINATION OF ENGLISH ALLEGORY UNDER JOHN BUNYAN.

Foundation of
English Psy-
chology by

John Bunyan (1628-1688) was the son of a tinker, and brought up amidst ignorance, pov-

erty, and profanity. From his childhood he heard voices, saw visions, and was tortured with an overpowering sense of sin. At length converted through the efforts of his religious wife, he became a Baptist, and devoted much of his time to the study of the Bible, of which he acquired a thorough knowledge. In the civil war he took the side of Cromwell. Having become a leader among the Baptists, he was persecuted after the Restoration, and for refusing to abstain from preaching was confined for twelve years in Bedford jail, where he wrote his famous allegory, "Pilgrim's Progress." On his release from prison he was chosen teacher of the Baptist congregation at Bedford, and became widely reputed for his eloquent and impressive discourse. "Pilgrim's Progress" (the first part published in 1678) is perhaps more widely known than any other book except the Bible. It has been translated into nearly all European languages, and is read with equal relish by old and young, learned and ignorant, rich and poor. It is Puritan to the core, and the pilgrimage of Christian is but the record of the life of an ecstatic Puritan of the time, "seen through an imaginative haze of spiritual idealism, in which its commonest incidents are heightened and glorified." Bunyan's other important works were "The Holy War," another religious allegory, and "Grace Abounding to the Chief of Sinners," a religious autobiography of remarkable interest.

Thos. Hobbes (1588-1679), who first propounded in Great Britain that sensational philosophy—claiming all human knowledge to be derived from sensation—which culminated in the next century with David Hume, and has been upheld in the Victorian Age by the psychologists J. S. Mill, Bain, Herbert Spencer, and G. H. Lewes. Hobbes was early associated with Galileo and Descartes, and for some time mathematical tutor to the exiled prince, afterwards Charles II. His chief works were "The Leviathan," published in 1651, and "The Behemoth."

OUTBURST OF THEOLOGICAL ELOQUENCE—"THE AUGUSTAN AGE OF ENGLISH DIVINITY."

The prose literature of the time of the Civil War and of the Commonwealth was of a religious nature, and on account of its abundance

Appointment of Cromwell as Lord Protector of the Commonwealth,

1653. Milton, though blind, was made his secretary. Under the title of Highness, Cromwell administered the government, with the aid of a council of twenty-one members.

"Mrs. Hutchinson's Memoirs" furnish an excellent account of English life during this age.

Death of Cromwell, 1658.

and excellence the period has been styled "The Augustan Age of English Divinity." Foremost among the Puritan theologians was Richard Baxter (1615-1691), a distinguished defender of religious liberty. His zeal exposed him to persecution, and under James II. he experienced the cruelty of Jeffreys. His most famous works are "The Saint's Everlasting Rest" and "A Call to the Unconverted." But the greatest theological writer of the seventeenth century, and by general consent the most eloquent pulpit orator of the English Church, was Jeremy Taylor (1613-1667). He was opposed to Puritanism, and several times imprisoned during the Commonwealth. Charles II., at his restoration, bestowed on him the bishopric of Down and Connor, in Ireland, and soon after he became privy councillor, and Vice-Chancellor of Trinity College, Dublin. His best-known treatise (1647) is entitled "On the Liberty of Prophesying"—the "first famous plea for tolerance in religion on a comprehensive basis and on deep-seated foundations" ever made. Two other popular works were "On the Rule and Exercises of Holy Living" and "On the Rule and Exercise of Holy Dying," published in the first years of the Commonwealth. His sermons are among the finest religious writings in literature, and are distinguished for their poetic eloquence. Other theologians who figured prominently as defendants of the English Church against Puritanism were Thomas Fuller (1608-1661), Sir Thomas Browne (1605-1682), and Leighton, Tillotson, Barrow, and Robert South of the succeeding age.

CHARACTERISTICS OF THE CONTEMPORARY LITERATURES OF FRANCE, GERMANY, ITALY, AND SPAIN,
WITH HISTORICAL, SCIENTIFIC, AND ART NOTES.

I. **France.**—Age of LOUIS XIV.

Production of the "Provincial Letters" of Pascal.—

The long reign of Louis XIV., from 1643 to 1710, was the golden age of French literature and art: the talents of the monarch, the splendid achievements under his administration, his successes and reverses, and the brilliant galaxy of intellects that flourished under his patronage, combined to make the epoch most glorious. The finest models of composition in the French language were produced in his reign, but they belong to the period succeeding the year 1660. No important work appeared during the decade under consideration except the "Provincial Letters" of Pascal in 1656, which first formed a standard for French prose. The other work by which he is best known, "The Pensées," universally ranked among productions distinguished for eloquent thought and profound theology, was not published till after his death, in 1662. Corneille still wrote, but his dramas were greatly inferior to those of his early literary career, and added nothing to his fame and reputation, while Molière, Racine, Boileau, and La Fontaine had not yet made their appearance on the literary field.

Regency of Anne of Austria, the king's mother, during his minority.

Administration of Cardinal Mazarin, the Italian adviser of Anne of Austria.

II. **Germany.**—House of Austria: FERDINAND III., -1658. LEOPOLD I., 1658—

Darkness and Dulness in Literature.—The same intellectual darkness which characterized Germany during the preceding age still prevailed. Poetry was represented by the miserable poetasters who imitated

Political degradation and dissolution of the Empire: the effect of the Thirty Years'

War on Germany was most disastrous.

Martin Opitz, and regarded him as the "Horace of his times." Hymns continued to be poured forth in abundance, and constituted the best literature of the time. At the head of the sacred lyrists was Paul Gerhardt (1606-1676), whose hymns are sung in the churches of Germany at the present day. Andreas Gryphius (b. 1616) was another prominent religious poet, but the prevailing plaintive tone of his verses becomes monotonous. No important production was brought forth in any department of prose during the age.

III. Italy.—INNOCENT X., -1655. ALEXANDER VII., 1655-

Political disorganization and confusion.

Poetry in the Hands of the Marinisti. [See "Elizabethan Age—Italy."]

IV. Spain.—PHILIP IV.

Philip IV. was very fond of theatrical entertainments, and had magnificent theatres built in the royal palaces.

Dramatic Brilliancy of Calderon and his School.—The reign of Philip IV. was the most brilliant period of the Spanish drama. Calderon stood high in the royal favor, and constituted the centre of a throng of lesser dramatists. The most famous of his disciples were: Moreto, author of "The Handsome Don Diego," a title which became a national proverb; Solis, a favored writer for the king's private theatre; and Tirso de Molina, whose play "Deceiver of Seville" is the origin of the "Don Juan" of Molière, Byron, and other writers.

No important work produced during this age in any department of literature except the drama.

BOOKS OF REFERENCE.

Godwin's "History of the Commonwealth."
 Carlyle's "Letters and Speeches of Cromwell."
 Guizot's "Life of Cromwell."
 Vaughan's "Protectorate of Cromwell."
 Sir Walter Scott's "The Legend of Montrose" and "Woodstock."

Robert Southey's "Life of John Bunyan."
 Macaulay's "Essay on Bunyan and 'Pilgrim's Progress.'"
 Pascal's "Provincial Letters."
 "Pascal," by Principal Tulloch [edited by Mrs. Oliphant in the Foreign Classics].

PURITAN AGE.

A. D. 1649-1660.

	<i>Civilians.</i>	<i>Authors.</i>	<i>Scientists and Philosophers.</i>	<i>Painters, Sculptors, etc.</i>
GREAT BRITAIN.	Oliver Cromwell. Richard Cromwell.	John Milton. John Bunyan. Richard Baxter. Jeremy Taylor. Sir Thomas Browne. Thomas Fuller. Wm. Chillingworth. Sir Wm. Davenant. James Shirley. Abraham Cowley. Edmund Waller. Sir John Denham. Robert Herrick. Andrew Marvell. Thomas Hobbes. Izaak Walton.	Thomas Hobbes.	
FRANCE.	Louis XIV. Anne of Austria. Cardinal Mazarin.	Corneille. Pascal.	Blaise Pascal. Peter Gassendi.	Lebrun. Sébastien Bour- don.
GERMANY.	Ferdinand III. Leopold I.	Andreas Gryphius. Paul Gerhardt.		John van Alen.
ITALY.	Innocent V. Alexander VII.	Marinisti.		Bernini. Cornelius Jans- sens.
SPAIN.	Philip IV.	Calderon. Solis. Tirso de Molina. Diamante. Moreto.		Murillo. Alonso Cano. Francisco Zur- baran.





JOHN MILTON.



JOHN MILTON

(1608-1674).

PORTRAITS OF MILTON.

Milton at the Age of Ten.—The earliest known portrait of Milton is one painted by Cornelius Janssen when the poet was only ten years old. Janssen came from Leyden to England in 1618, and this picture must have been one of the first that he painted after his arrival. It is the face of a solid, chubby, sweet, predestined-Puritan cherub. Janssen came over to paint the portraits of James I. and his family, and he made many pictures of the nobility and of people in the court circle. . . . The portrait he made was bought for twenty guineas of the executors of Milton's widow by C. Stanhope. At the sale of the effects of this Mr. Stanhope it was bought by T. Hollis, Esq., for whose "Memoirs" Cipriani engraved it. The child is in a striped jacket, with a lace collar.—CLARENCE COOK: *Scribner's Magazine*, vol. xi.

Milton at the Age of Twenty-one.—This is a portrait of the poet when a student at Cambridge. It is not known who painted it.

Milton in Advanced Life.—There are three portraits of the poet, taken when he was well advanced in years—one by Faithorne, one by Robert White, and an anonymous one. These are in crayon, and well known through numerous engravings. That by Faithorne, taken about 1670, is the best. It was on seeing this portrait, in 1725, that Deborah, Milton's youngest daughter, exclaimed, "Oh Lord! that is the picture of my father!" and stroking the hair, added, "Just so my father wore his hair." Professor Mas-

son prefers this likeness to any other, and considers it the truest representation of the noble, sorrowful, and blind face.

The Hollis Bust of Milton.—This bust, in Christ's College, Cambridge, was made known to the world in 1861 by Samuel L. Sotheby, who placed a photograph of it as the frontispiece to his work on Milton published in that year. Its authenticity is not fully established, but considerable interest has been aroused, as the poet is here represented in the full vigor and prime of life.

There are other portraits of Milton, but the three mentioned—those of the poet at the age of ten, and of twenty-one, and the Faithorne likeness—are the best known.

MILTON'S PERSONAL APPEARANCE.

His person was so refined and beautiful in his youth that at Cambridge he was known as "the Lady of Christ's College;" and in Italy the famous Giovanni Baptista Manso expressed his admiration in a Latin epigram, thus translated :

"So perfect thou in mind, in form, and face,
Thou'rt not of English, but angelic race."

The following portraiture is given by Elijah Fenton :
"In his youth he is said to have been extremely handsome; the color of his hair was a light brown, the symmetry of his features exact, enlivened with an agreeable air, and a beautiful mixture of fair and ruddy. His stature (as we find it measured by himself) did not exceed the middle size, neither too lean nor corpulent; his limbs well proportioned, nervous, and active, serviceable in all respects to his exercising the sword, in which he much delighted, and wanted neither skill nor courage to resent an affront from men of the most athletic constitutions. In his diet he was abstemious; not delicate in the choice of his dishes; and strong liquors of all kinds were his aversion. His deportment was erect, open, affable; his conversation easy, cheerful, instructive; his wit on all occasions at command, facetious, grave, or satirical, as the subject required."

COMMENTS.

The Lady of the College. [A title applied to Milton by his fellow-students at Cambridge.]

Three poets in three distant ages born,
Greece, Italy, and England did adorn :
The first in loftiness of thought surpassed,
The next in majesty, in both the last.
The force of nature could no further go ;
To make a third she joined the other two.

JOHN DRYDEN.

Milton has acknowledged to me that Spenser was his original.
—Ibid.

There Milton dwells ; the mortal sung
Themes not presum'd by mortal tongue ;
New terrors or new glories shine
In every page, and flying scenes divine
Surprise the wond'ring sense, and draw our souls along,
Behold his muse sent out t' explore
The unapparent deep, where waves of chaos roar,
And realms of night unknown before.—WATTS'S *Lyrics*.

The first place among our English poets is due to Milton.—
JOSEPH ADDISON.

Is not each great, each amiable Muse
Of classic ages in thy Milton met ?
A genius universal as his theme ;
Astonishing as Chaos ; as the bloom
Of blooming Eden fair ; as Heaven sublime.

JAMES THOMSON.

There is no force in his reasonings, no eloquence in his style,
and no taste in his compositions.—OLIVER GOLDSMITH.

Nor second he that rode sublime
Upon the seraph-wings of Ecstasy,
The secrets of th' abyss to spy
He pass'd the flaming bounds of space and time :
The living throne, the sapphire blaze,
Where angels tremble while they gaze,
He saw, but, blasted with excess of light,
Closed his eyes in endless night.—THOMAS GRAY.

His prose writings are disagreeable, though not altogether deficient in genius.—**DAVID HUME.**

Milton's prose works are exceedingly stiff and pedantic.—**DR. FARMER.**

Milton! thou should'st be living at this hour :
 England hath need of thee : she is a fen
 Of stagnant waters ; altar, sword, and pen,
 Fireside, the heroic wealth of hall and bower,
 Have forfeited their ancient English dower
 Of inward happiness. We are selfish men.
 Oh ! raise us up, return to us again ;
 And give us manners, virtue, freedom, power.
 Thy soul was like a Star, and dwelt apart :
 Thou hadst a voice whose sound was like the sea :
 Pure as the naked heavens, majestic, free,
 So didst thou travel on life's common way,
 In cheerful godliness ; and yet thy heart
 The lowliest duties on herself did lay.

WILLIAM WORDSWORTH.

He was the most learned of poets.—**THOMAS CAMPBELL.**

The most perfect scholar, as well as the sublimest poet, that our country has ever produced.—**SIR WILLIAM JONES.**

Another Babel would for him confuse tongues in vain ; for England ! besides thy most noble idiom, he is master of Spanish, French, Tuscan, Greek, and Latin.—**ANTONIO FRANCINI.**

Prince of Poets.—**HAZLITT.**

Prose conferred celebrity on him during his life, poetry after his death ; but the renown of the prose-writer is lost in the glory of the poet.—**VISCOUNT DE CHATEAUBRIAND.**

Milton was a very great poet, second only (if second) to the very greatest, such as Dante and Shakespeare ; and, like all great poets, equal to them in particular instances. He had no pretensions to Shakespeare's universality ; his wit is dreary ; and (in general) he had not the faith in things that Homer and Dante had, apart from the intervention of words. In all he did, after a certain period of his youth (not to speak it irreverently), something of the school-master is visible ; and a gloomy religious creed removes him still farther from the universal gratitude and delight of mankind.—**LEIGH HUNT.**

John Milton, the poet, the statesman, the philosopher, the glory

of English literature, the champion and the martyr of English liberty.—T. B. MACAULAY.

Shakspeare and Milton have had their rise, and they will have their decline.—LORD BYRON.

The "Ode on the Nativity," far less popular than most of the poetry of Milton, is perhaps the finest in the English language. A grandeur, a simplicity, a breadth of manner, an imagination at once elevated and restrained by the subject, reign throughout it.—HENRY HALLAM.

We owe the great writers of the golden age of our literature to that fervid awakening of the public mind which shook to dust the oldest and most oppressive form of the Christian religion. We owe Milton to the progress and development of the same spirit: the sacred Milton was, be it ever remembered, a republican and a bold inquirer into morals and religion.—PERCY BYSSHE SHELLEY.

Reading Milton is like dining off gold plate in a company of kings: very splendid, very ceremonious, and not a little appalling. Him I read but seldom, and only in high days and festivals of the spirit. Him I never lay down without feeling my appreciation increased for lesser men—never without the same kind of comfort that one returning from the presence feels when he doffs respectful attitude and dress of armory, and subsides into old coat, familiar arm-chair, and slippers. After a long-continued organ music the jangle of the Jew's harp is felt as an exquisite relief.—ALEXANDER SMITH.

Milton is, indeed, an august example of the aspiration to self-completion, not only as to scope and strength, but as to ornament and grace. In the tastes and characteristics of his youth this severe republican, who has come down to the vulgar gaze in colors so stern, though so sublime, rather presents to us the idealized image of the Elizabethan cavalier. Philip Sidney himself was not more the type of the all-accomplished and consummate gentleman. Beautiful in person, courtly in address, skilled in the gallant exercise of arms, a master of each manlier as each softer art, versed in music, in song, in the languages of Europe, the admired gallant of the dames and nobles of Italy, the cynosure of all eyes that "rained influence and adjudged," he, the destined Dante of England, was rather in his youth the brilliant personification of the mythical Crichton.—LORD LYTTON.

Out of the Hebrew Scriptures, the "Ode on the Nativity" is

—besides his own “Hymn of our First Parents” and Coleridge’s “Hymn to Mont Blanc”—the only one we remember worthy of the name [hymn].—GILFILLAN.

The only poetical genius which has yet arisen in the Anglo-Saxon family combining, in Greek perfection, greatness with grace.
—J. R. SEELEY.

Here Milton’s eyes strike piercing dim ;
The shapes of suns and stars did swim
Like clouds from them, and granted him
God for sole vision !—MRS. BROWNING.

Leaving out of view the pretensions of our contemporaries (always an incalculable influence), we think no man can be named whose mind still acts on the cultivated intellect of England and America with an energy comparable to that of Milton. . . . Shakspeare is a voice merely ; who and what he was that sang, that sings we know not. Milton stands erect, commanding, still visible as a man among men, and reads the laws of the moral sentiment to the new-born race.—RALPH WALDO EMERSON.

This [Milton’s austere character], then, is a point of no little importance, involving, as it does, the relations of Milton as a poet to the age in which he lived—that splendid age of Puritan mastery in England which came between the age of Shakespeare and Elizabeth, and the age of Dryden and the second Charles. Milton was *the* poet of that intermediate era ; that his character was such as we have described it, made him only the more truly a representative of all that was then deepest in English society ; and in inquiring, therefore, in what manner Milton’s austerity as a man affected his art as a poet, we are, at the same time, investigating the *rationale* of that remarkable fact in the history of English literature, the interpolation of so original and isolated a development as the Miltonic poems between the inventive luxuriousness of the Elizabethan epoch and the witty licentiousness that followed the Restoration.—DAVID MASSON.

TOPICAL STUDY OF MILTON’S LIFE.

His life was a great epic itself.—GILFILLAN.

Birth and Parentage.—John Milton was born in London, December 9, 1608. He was the eldest son of John Milton, a notary of considerable fortune, and, though a

Puritan by birth and education, possessed of literary and artistic accomplishments.

Education.—Milton received a very careful domestic education. While attending St. Paul's School as a day-scholar, a private tutor—Thomas Young—was engaged for him at home. At sixteen he was admitted to Christ's College, Cambridge. "My father destined me," says Milton, "while yet a child, to the study of polite literature, which I embraced with such avidity that, from the twelfth year of my age, I hardly ever retired to my rest from my studies till midnight, which was the first source of injury to my eyes, to the natural weakness of which were added frequent headaches." He distinguished himself at the university by his zeal for the classics and the excellence of his Latin poems. His rebellion against the college exercises involved him in some difficulty, and in 1627 he was sent away for a time. But the suspension must have been of brief duration, as he received his two degrees of B.A. and M.A. at the usual times. Milton had been intended for a profession, particularly that of the Church, but his intellectual independence refused to submit to theological formularies. He says: "The Church, to whose service, by the intentions of my parents and friends, I was destined of a child and in mine own resolutions, till, coming to some maturity of years, and perceiving what tyranny had invaded the Church, that he who would take orders must subscribe slave and take an oath withal, which, unless he took with a conscience that would retch, he must either straight perjure or split his faith, I thought it better to prefer a blameless silence before the sacred office of speaking bought and begun with servitude and foreswearing." Milton left Cambridge in 1632, and retired to his father's country-house at Horton, where for five years he engaged in persevering study, disciplining his mind with mathematics, and indulging his fondness for the classics and for music. In 1637 he thus wrote to Diodati: "You make many inquiries as to what I am about—what am I thinking of? Why, with God's help, of immortality! For-

give the word, I only whisper it in your ear! Yes, I am pluming my wings for a flight."

Journey to Italy (1638-1639).—In 1638 Milton determined to gratify his long-entertained inclination of foreign travel. Sir Henry Wotton, provost of Eton College, furnished him with a letter of advice respecting the plan of his travels. At Paris he was introduced to Grotius, the great scholar and statesman; at Florence he was admitted to the meetings of the literary academies, and was permitted to visit the aged Galileo in prison; at Rome he was kindly entertained by Cardinal Barberini; at Naples he visited Giovanni Battista Manso, Marquis of Villa, the Mæcenas of Italy, who had protected Tasso and Marini, and who, in his old age, was thus permitted to entertain a still greater poet. The news of the political troubles between the King and Parliament induced Milton to abandon his scheme for further travel and to turn homeward.

Milton the Teacher (1640-1649).—On his return to England in 1639 Milton undertook the education of his nephews, and developed such a taste for teaching that other pupils were received. The subject of education was always a hobby with Milton, but, judging from his theories laid down in his "Tractate on Education," he must have been a very poor teacher. While thus employed, Milton took an active part in the political and religious controversies that were agitating the kingdom, and became the champion of Republicanism and Puritanism. By the eloquence and soundness of his pamphlets he became known for his scholarship and sagacious judgment.

Marriages.—In 1643 Milton married Mary Powell, the daughter of a Royalist of Oxfordshire, who, unable to endure the severe gloom of a Puritan household, returned, after an interval of little more than a month, to the gayety of her father's house. Her desertion provoked him to write several pamphlets on divorce and to contemplate another marriage; but before there was time to carry out these plans, Mary Milton besought forgiveness and was received again as his wife. Perhaps Milton had in mind this

scene of repentance and pardon when he wrote the passage in "Paradise Lost," x., 937:

"Eve, with tears that ceas'd not flowing
And tresses all disorder'd, at his feet
Fell humble, and embracing them, besought
His peace. . . .

Her lowly plight
Immovable, till peace obtain'd from fault
Acknowledg'd and deplor'd, in Adam wrought
Commiseration; soon his heart relented
Tow'rds her, his life so late and sole delight,
Now at his feet submissive in distress!
Creature so fair his reconciliation seeking,

At once disarm'd, his anger all he lost."

She died in 1652, leaving three daughters, and, four years after, Milton married Katharine Woodcock, who died about a year after her marriage, and was honored by the poet in Sonnet xix. His third wife, Elizabeth Minshull, survived him for a number of years.

Political Career (1649-1660).—In 1649 Milton was appointed Latin Secretary to the Council of State under Cromwell and the Commonwealth. He discharged his duties faithfully, and defended in a noble manner his government against foreign invectives. But his arduous labors hastened the calamity that had threatened him for years, and in 1652 he became totally blind. Though unable to perform the heavier portion of his official duties, Milton retained his office as secretary till 1660, when the return of monarchical power forced him to seek concealment.

Last Years and Death (1660-1674).—A proclamation was issued against Milton, and his books were burned by the hangman; but he was included in the Act of Indemnity, and it has even been asserted that overtures were made to him by the restored monarchy.

"He [Charles II.]," says Lamartine, "offered to reinstate Milton in his office of government advocate if he would devote his talents to the cause of monarchy. His wife entreated him to comply with the proposal. 'You are a

Country Residence.—At Horton, a small village about 17 miles from London, Milton's father had a country place to which the poet retired after leaving Cambridge, and remained for five years. No trace of this house remains.

London Residences.—Not a vestige of Milton's eight London residences remains. These abodes were St. Bride's Church-yard, Fleet Street, a house in Barbican, Charing Cross, Petty France, near Whitehall, Holborn, Jervin Street, the house of Millington, and the Bunhill Row place. The house in Petty France was standing till 1877, when it also disappeared. It was rented for some years by William Hazlitt, who placed upon the front a tablet bearing this inscription: "Sacred to Milton, the Prince of Poets."

MILTON'S FRIENDS.

The mental isolation in which the great poet lived his life is a remarkable feature of his biography. It was not only after the Restoration that he appears lonely and friendless; it was much the same during the previous period of the Parliament and the Protectorate. Just at one time, about 1641, we hear from our best authority, Phillips, of his cultivating the society of men of his own age, and "keeping a gawdy-day," but this only once in three weeks or a month, with "two gentlemen of Gray's Inn." He had, therefore, known what it was to be sociable. But the general tenor of his life was other: proud, reserved, self-contained, repellent; brooding over his own ideas, not easily admitting into his mind the ideas of others. . . . Owing to these circumstances the circle of Milton's intimates contains few, and those undistinguished names.—MARK PAT-
TISON.

Edward King.—He was a son of Sir John King, Secretary for Ireland, and a friend and fellow-student of Milton *in his youth*, while at Cambridge. In 1637 he was drowned in his passage from England to Ireland, and the poet lamented his death in the famous elegy, "Lycidas."

Charles Diodati.—This bosom friend of Milton's *manhood* was a young physician in London. His death oc-

curred while Milton was on the Continent, and he poured forth his sorrow in a Latin elegy, "Epitaphium Damonis."

Andrew Marvel.—Assistant secretary to Milton in his blindness, Marvel was a devoted friend through all his misfortunes. His admiration for the "Paradise Lost" is embodied in the exquisite poem—

"When I behold the poet blind, yet bold,
In slender book his vast design unfold,
Messiah crown'd, God's reconciled decree,
Rebelling angels, the forbidden tree,
Heav'n, hell, earth, chaos, all—the argument
Held me a while misdoubting his intent,
That he would ruin [for I saw him strong]
The sacred truths to fable and old song;
So Samson grop'd the temple's post in spite,
The world o'erwhelming to revenge his sight.

That majesty which through thy work doth reign
Draws the devout, deterring the profane;
And things divine thou treat'st of in such state
As them preserves, and thee, inviolate.
At once delight and honor on us seize,
Thou sing'st with so much gravity and ease,
And above human flight dost soar aloft
With plume so strong, so equal, and so soft;
The bird nam'd from that Paradise you sing
So never flags, but always keeps on wing.
Where could'st thou words of such a compass find?
Whence furnish such a vast expanse of mind?
Just Heav'n thee, like Tiresias, to requite,
Rewards with prophecy thy loss of sight."

Thomas Ellwood, the Quaker.—Though himself a man of cultivation, Ellwood appreciated the advantages to be derived from intercourse with a man of such profound genius as Milton. He took a lodging near the poet, and read to him daily. It is to him that we are indebted for "Paradise Regained."

Samuel Hartlib.—This religious and social enthusiast, whose hobbies were Protestant union and School-reform, came to London in 1628. It was at his request that Milton wrote his tract, "Of Education."

Among Milton's friends there were also those who had formerly been his scholars, and of these the names of Henry Lawrence and Cyriac Skinner are known to us through Sonnets xvi. and xvii. He also received occasional visits from the famous and popular John Dryden, whom he characterized as "a good rhymist, but no poet."

MILTON'S POLITICS.

Milton's breeding at home, at school, at college, was that of a member of the Established Church, but of the Puritan and Calvinistic, not of the Laudian and Arminian, party within its pale. By 1641 we find that his Puritanism has developed into Presbyterianism; he desires, not to destroy the Church, but to reform it by abolishing government by bishops and substituting the Scotch or Genevan discipline. When he wrote his "Reason of Church Government" (1642) he is still a Royalist; not in the cavalier sense of a person attached to the reigning sovereign or the Stuart family, but still retaining the belief of his age—that monarchy in the abstract had somewhat of divine sanction. Before 1649 the divine right of monarchy and the claim of Presbytery to be scriptural have yielded in his mind to a wider conception of the rights of the man and the Christian. To use the party names of the time, Milton the Presbyterian has expanded into Milton the Independent. There is to be no State Church, and instead of a monarchy there is to be a commonwealth. Very soon the situation develops the important question how this commonwealth shall be administered—whether by a representative assembly, or by a picked council, or a single governor. This question was put to a practical test in the Parliament of 1654. The experiment, begun in September, 1654, broke down, as we know, in January, 1655. Before it was tried, we find Milton in his "Second Defence," in May, 1654, recommending Cromwell to govern, not by a parliament, but by a council of officers; i. e., he is a commonwealth's man. Arrived at this point, would Milton take his stand upon doctrinaire republicanism and lose

sight of liberty in the attempt to secure equality, as his friends Vane, Overton, Bradshaw would have done? Or would his idealistic exaltation sweep him on into some one of the current fanaticisms—Leveller, Fifth Monarchy, or Muggletonian? Unpractical as he was, he was close enough to State affairs as Latin Secretary to see that personal government by the Protector was, at the moment, the only solution. Accordingly, Milton may be regarded, from the year 1654 onward, as an Oliverian, though with particular reservations. Through all these stages Milton passed in the space of twenty years—Church-Puritan, Presbyterian, Royalist, Independent, Commonwealth's man, Oliverian.—MARK PATTISON.

CHRONOLOGICAL CLASSIFICATION OF MILTON'S WORKS WITH REFERENCE TO HIS MENTAL DEVELOPMENT.

Milton's life is a drama in three acts. The first discovers him in the calm and peaceful retirement of Horton, of which "L'Allegro," "Il Penseroso," and "Lycidas" are the expression. In the second act he is breathing the foul and heated atmosphere of party passion and religious hate, generating the lurid fires which glare in the battailous canticles of his prose pamphlets. The three great poems—"Paradise Lost," "Paradise Regained," and "Samson Agonistes"—are the utterance of his final period of solitary and Promethean grandeur, when, blind, destitute, friendless, he testified of righteousness, temperance, and judgment to come, alone, before a fallen world.—MARK PATTISON.

I. *Minor Poetic Period* (1623-1640).

Milton's boyish reading seems to have been much romances. His youthful imagination was full of knights and castles, giants and dwarfs, tournaments and queens of beauty. His first long poem was a masque altogether in the taste of the age, though with a moral rather above the taste, at least, of the poets of the age. He evidently looked forward to a career like that of Spenser. His great poem

was to be on the achievements of some knight before the Conquest, in whom it might be convenient to lay the pattern of a Christian hero. In another place he tells us it was to be on King Arthur. By the side of the "Orlando," the "Jerusalem," and the "Faerie Queene" there would have been set another fantastic cloud-palace, which' could hardly have been less gorgeous than any of the three.—
J. R. SEELEY.

Paraphrases on Psalms CXIV. and CXXXVI.	1623
Latin Poems ; Epistles ; and Academical Exercises.	—
On the Death of a Fair Infant Dying of a Cough.	1626
On the Morning of Christ's Nativity.	1629
Sonnets and Short Poems.	—
L'Allegro and Il Penseroso.	1632
Arcades ; and Comus.	1634
Lycidas.	1638
Epitaphium Damonis.	1639

II. *Prose Period of Pamphlet Warfare* (1639–1658).

Then followed twenty years of politics, controversy, and abstinence from poetry. A new world began in England. The old mediæval monarchy and aristocracy passed away, and in their place came new principles, new feelings, new forms. The chivalrous scheme of life, which was barbarism idealized—a kind of religion of birth, war, and wandering—gave way to the civic life, which was a religion of law, duty, and simplicity. To correspond with the new view of life there had arisen new forms, which resembled those of the ancient classical world. A grave senate took the place of a magnificent court, classic notions of liberty came instead of mediæval notions of loyalty, and religion re-assumed its ancient Judaic form of austere and ardent spiritualism. During this long period of silence, Milton's genius was slowly conforming itself to the new ideal. He was passing out of the school of Spenser and training his imagination upon the Attic tragedians, Homer, and the Old Testament. When he returned to poetry and produced those great works which he had so long before promised, they had a character quite peculiar, and by no

means such as the earlier poems had seemed to promise.
—J. R. SEELEY.

Of Reformation touching Church Discipline in England, and the Causes that hitherto have Hindered It.....	1641
Of Prelaticall Episcopacy	1641
Animadversions on the Remonstrants' Defence against Smec- tymnus	1641
The Reason of Church Government	1641
An Apology against a Pamphlet called "A Modest Confutation"	1642
Two Pamphlets on Divorce.....	1644
Tractate of Education	1644
Areopagitica	1644
Two Pamphlets on Divorce.....	1645
Tenure of Kings and Magistrates	} 1648-1653
Paraphrase of Psalms	
Eikonoklastes.....	1649
Pro Populo Anglicano Defensio.....	1651
Defensio Secunda	1654
Pro se Defensio.....	1655
Supplement to the Defence.....	} 1659
Considerations touching Means to Remove Hirelings out of the Church	
Ready and Easy Way to Establish a Free Commonwealth ...	1660
Sonnets	—

III. *Major Poetic Period* (1658-1674).

The consequences of the Restoration to Milton's worldly fortunes were disastrous. As a partisan he was necessarily involved in the ruin of his party. As a matter of course he lost his Latin secretaryship. . . . It was now, in the moment of overthrow, that Milton became truly great. "Wandellos im ewigen Ruin," he stood alone, and became the party himself. He took the only course open to him—turned away his thoughts from the political disaster, and directed the fierce enthusiasm which burned within upon an absorbing poetic task. His outward hopes were blasted, and he returned with concentrated ardor to woo the muse from whom he had so long truanted. The passion which seethes beneath the stately march of the verse in "Paradise Lost" is not the hopeless moan of despair, but the intensified fanaticism which defies misfortune to make it "bate one jot of heart or hope." The grand loneliness of

Milton after 1668 is reflected in his three great poems by a sublime independence of human sympathy, like that with which mountains fascinate and rebuff us.—MARK PATTISON.

Paradise Lost.....	1658-1665
Paradise Regained [pub. 1671].....	—
Samson Agonistes	—
A Latin Grammar.....	} 1670
History of Britain.....	
A Treatise on Logic.....	1672
De Doctrina Christiana [pub. 1823]	—
[Two Fragments—Brief History of Muscovia, and three folio volumes of MS. towards the compilation of a Latin lexicon—were discovered among Milton's papers after death.]	

STUDY OF "L'ALLEGRO" AND "IL PENSEROSO."

These descriptive poems are doubtless the best known of all Milton's works. They were written in the quietude of his country home at Horton, and are replete with rural scenery and imagery.

FAMOUS QUOTATIONS.

- "Nods and becks and wreathed smiles."—*L'Allegro*.
- "The Cynosure of neighb'ring eyes."—*Ibid*.
- "Sport that wrinkled care derides,
And laughter holding both his sides."—*Ibid*.
- "So buxom, blithe, and debonaire."—*Ibid*.
- "Sweetest Shakspeare, fancy's child,
Warble his native wood-notes wild."—*Ibid*.
- "Of linked sweetness long drawn out."—*Ibid*.
- "Ever against eating cares,
Lap me in soft Lydian airs,
Married to immortal verse."—*Ibid*.
- "As the gay motes that people the sunbeams."—*Il Penseroso*.
- "But hail, thou goddess, sage and holy,
Hail, divinest melancholy!"—*Ibid*.
- "Thy rapt soul sitting in thine eyes."—*Ibid*.
- "Forget thyself to marble."—*Ibid*.
- "Teach light to counterfeit a gloom."—*Ibid*.

"Where more is meant than meets the ear."—*Il Penseroso*.

"Or call up him that left half told
The story of Cambuscan bold" [of Chaucer].—*Ibid*.

"Storied windows richly dight,
Casting a dim religious light."—*Ibid*.

CRITICISMS.

It is impossible to conceive that the mechanism of language can be brought to a more exquisite degree of perfection. These poems differ from others as ottar of roses differs from ordinary rose-water—the close-packed essence from the thin, diluted mixture. They are, indeed, not so much poems as collections of hints, from each of which the reader is to make out a poem for himself. Every epithet is a text for a canto.—T. B. MACAULAY.

"L'Allegro" is a celebration of the social side of life—the view taken of life by one who loves to associate with the "kindly race of men"—while "Il Penseroso" brings before us the moods and feelings of a grave and serious spirit—of one whose eye looks inward rather than outward.—SWINTON.

They breathe the sweetest spirit of English landscape. "L'Allegro" is an enumeration of agreeable images and objects, pictured each by a single touch and set to a light, easy measure, which might accompany the blithe song of the milkmaid and the sharp whetting of the mower's scythe. "Il Penseroso" is essentially the same scenery, shown as if in soft and pensive moonlight.—GILFILLAN.

There can be little doubt as to which of the two characters he portrays was after Milton's own heart. He portrays "L'Allegro" with much skill and excellence, but he cannot feign with him the sympathy which he genuinely feels with the others; into his portrait of "Il Penseroso" he throws himself, so to speak, with all his soul.—HALES.

The two descriptive gems, "L'Allegro" and "Il Penseroso," are perhaps best known and best appreciated of all Milton's works. They are of nearly the same length, and are perfect counterparts. "L'Allegro" describes sce-

nery and various occupations and amusements as viewed in the light of a joyous and vivacious nature; "Il Penseroso" dwells upon the aspect presented by similar objects to a person of serious, thoughtful, and studious character. The tone of each is admirably sustained; the personality of the poet appears in the calm cheerfulness of the one as well as in the tranquil meditateness of the other. His joy is without frivolity; his pensive thoughtfulness is without gloom. But no analysis can do justice to the bold yet delicate lines in which these complimentary pictures present various aspects of nature—beautiful, sublime, smiling, or terrible. They are inexhaustibly suggestive to the thoughtful reader, and they have been justly pronounced not so much poems as stores of imagery, from which volumes of picturesque description might be drawn. Written in the seclusion of his home at Horton, they are fancies about mirth and melancholy; they are poems of theory, not of observation. They show us how a man who knew neither mirth nor melancholy would personify them. They are intellectual studies of emotion—not the irrepressible utterances of emotion.—T. B. SHAW.

Comparison with "Ode on the Nativity."—The rapid purification of Milton's taste will be best perceived by comparing "L'Allegro" and "Il Penseroso," of uncertain date, but written after 1632, with the "Ode on the Nativity," written in 1629. The "Ode," notwithstanding its foretaste of Milton's grandeur, abounds in frigid conceits, from which the two later pieces are free. The "Ode" is frosty, as written in winter within the four walls of a college chamber. The two idyls breathe the free air of spring and summer, and of the fields round Horton. They are thoroughly naturalistic; the choicest expression our language has yet found of the fresh charm of country life—not as that life is lived by the peasant, but as it is felt by a young and lettered student, issuing at early dawn or at sunset into the fields from his chamber and his books. . . . These two short idyls are marked by a gladsome spontaneity which never came to Milton again. The delicate fancy and feeling

which play about "L'Allegro" and "Il Penseroso" never re-appear, and form a strong contrast to the austere imaginings of his later poetical period. These two poems have the freedom and frolic, the natural grace of movement, the improvisation of the best Elizabethan examples, while both thoughts and words are under a strict economy unknown to the diffuse exuberance of the Spenserians.—MARK PATTISON.

STUDY OF "COMUS"—A DRAMATIC MASQUE.

The masque of "Comus" was written by Milton in 1634, to be performed at Ludlow Castle before the Earl of Bridgewater, whose daughter and two sons had lost their way while wandering in the woods—an incident forming the groundwork of the drama. It is universally acknowledged to be the most beautiful piece of its kind ever written.

Antecedents.—The masque is a species of dramatic entertainment which was at one time very popular. It probably originated in the Greek eclogue and the religious shows of Italy, in which the performers were often masked. Its existence in a very rude form in England has been traced back to the time of Edward III. During the reigns of Henry VIII. and Elizabeth there were pageants and masquerades, but tasteless and totally lacking dramatic skill. It was in the reign of James I., and at the hands of Ben Jonson, that the masque became fully developed and assumed all the forms of dramatic composition. Jonson devoted much labor to this style of composition; his productions—thirty-five in number—were acted at court, and the queen of James I. and Queen Henrietta Maria often took part in them. During the reign of Charles I. the taste for this form of exhibition died out, and never came into fashion again after the Commonwealth, though its revival was attempted by Charles II. The most celebrated masques in literature are the Italian productions—"Amin-ta," by Torquato Tasso, and "Pastor Fido," by Guarini; and in English "The Faithful Shepherdess," by John Fletcher, which doubtless inspired Ben Jonson's famous

"Sad Shepherd" and Milton's "Comus"—the only masque of any excellence produced in England after the time of Jonson, and the most magnificent composition of its kind in any language.

FAMOUS QUOTATIONS.

- "Did a sable cloud
Turn forth her silver lining on the night?"
- "Love virtue, she alone is free."
- "But evil on itself shall back recoil."
- "Be not over exquisite
To cast the fashion of uncertain evils."
- "And wisdom's self
Oft seeks to sweet retired solitude,
Where with her best nurse contemplation
She plumes her feathers and lets grow her wings."
- "Beauty is nature's brag."

CRITICISMS.

... The loftiest song in praise of chastity that is in any language.—RALPH WALDO EMERSON.

It bears the relation to the other works of Milton that "Romeo and Juliet" does to the other works of Shakespeare. We can conceive it the effluence of his first love. It is an exercise of fancy more than of imagination.—GILFILLAN.

The "Comus" is framed on the model of the Italian masque, as the "Samson" is framed on the model of the Greek tragedy. It is certainly the noblest performance of the kind which exists in any language. It is as far superior to "The Faithful Shepherdess" as "The Faithful Shepherdess" is to the "Aminta," or the "Aminta" to the "Pastor Fido." Milton attended in the "Comus" to the distinction which he afterwards neglected in the "Samson." He made his masque what it ought to be—essentially lyrical, and dramatic only in semblance. He has not attempted a fruitless struggle against a defect inherent in the nature of that species of composition, and he has

therefore succeeded wherever success was not impossible. The speeches must be read as majestic soliloquies, and he who so reads them will be enraptured with their eloquence, their sublimity, and their music. The interruptions of the dialogue, however, impose a constraint upon the writer and break the illusion of the reader. The finest passages are those which are lyric in form as well as in spirit. "I should much commend," says the excellent Sir Henry Wotton in a letter to Milton, "the tragical part if the lyrical did not ravish me with a certain Dorique delicacy in your songs and odes, whereunto, I must plainly confess to you, I have seen yet nothing parallel in our language." The criticism was just. It is when Milton escapes from the shackles of the dialogue, when he is discharged from the labor of uniting two incongruous styles, when he is at liberty to indulge his choral raptures without reserve, that he rises even above himself. Then, like his own good genius, bursting from the earthly form and weeds of "Thyrsis," he stands forth in celestial freedom and beauty; he seems to cry exultingly,

"Now my task is smoothly done,
I can fly or I can run,"

to skim the earth, to soar above the clouds, to bathe in the Elysian dew of the rainbow, and to inhale the balmy smells of nard and cassia which the musky winds of the zephyr scatter through the cedared alleys of the Hesperides.—T. B. MACAULAY.

Milton's "Comus" is, I think, one of the finest productions of modern times, and I do not know whether to admire most the poetry of it or the philosophy, which is of the noblest kind. . . . He begins his piece in the manner of Euripides, and the descending spirit that prologizes makes the finest and grandest opening of any theatrical piece I know, ancient or modern. The conduct of the piece is answerable to the beginning, and the versification of it is finely varied by short and long verses, blank and rhyming, and the sweetest songs that ever were composed. As to

the style of "Comus," it is more elevated, I think, than that of any of his writings, and so much above what is written at present that I am inclined to make the same distinction in the English language that Homer made of the Greek in his time, and to say that Milton's language is the language of the gods, whereas we of this age speak and write the language of mere mortal men.—LORD MONBODDO.

Milton praised everywhere chaste love, piety, generosity, heroic force. It was not from scruple, but it was innate in him: his chief need and faculty led him to noble conceptions. He took a delight in admiring, as Shakspeare in creating, as Swift in destroying, as Byron in combating, as Spenser in dreaming. Even on ornamental poems, which were only employed to exhibit costumes and introduce fairy-tales in masques, like those of Ben Jonson, he impressed his own character. They were amusements for the castle; he made out of them lectures on magnanimity and constancy; one of them, "Comus," well worked out, with a complete originality and extraordinary elevation of style, is perhaps his masterpiece, and is simply the eulogy of virtue. The drama is an antique opera, composed, like the "Prometheus," of solemn hymns. The spectator is transported beyond the real world. He does not listen to men but to sentiments. He hears a concert as in Shakspeare, the "Comus" continues the "Midsummer-Night's Dream" as a choir of deep men's voices continues the glowing and sad symphony of the instruments.—H. A. TAINE.

The resemblance of "Comus" to "The Faithful Shepherdess" is not so great as has been sometimes contended, nor are the particular allusions important or frequent. Whatever Milton copied he made his own. In reading "The Faithful Shepherdess" we find ourselves breathing the moonlight air under the cope of heaven, and wander by forest-side or fountain, among fresh dews and flowers, following our vagrant fancies, or smit with the love of Nature's works. In reading Milton's "Comus," and most

of his other works, we seem to be entering a lofty dome raised over our heads and ascending to the skies, and as if Nature and everything in it were but a temple and an image consecrated by the poet's art to the worship of virtue and true religion. The speech of Clorin, after she has been alarmed by the Satyr, is the only one of which Milton has made a free use.—HAZLITT.

STUDY OF "LYCIDAS."

Milton wrote this elegy as a tribute to the memory of his friend, Edward King, who was shipwrecked in a voyage to Ireland. The style and versification of the poem bear evidence of Spenserian influence and the poet's study of the Italian classics. It has been generally admired by literary students, though severely criticised by Dr. Johnson.

FAMOUS QUOTATIONS.

- "Fame is the spur that the clear spirit doth raise
(That last infirmity of noble mind)
To scorn delights, and live laborious days."
- "Comes the blind Fury with th' abhorred shears,
And slits the thin-spun life."
- "Fame is no plant that grows on mortal soil."
- "To-morrow to fresh woods and pastures new."

CRITICISMS.

No man could have fancied that he read "Lycidas" with pleasure had he not known its author.—DR. SAMUEL JOHNSON.

To say that "Lycidas" is beautiful is to say that a star or rose is beautiful. Conceive the finest and purest graces of the Pagan mythology, culled and mingled with modest yet daring hand among the roses of Sharon and the lilies of the valley—conceive the waters of Castalia sprinkled on the flowers which grow in the garden of God—and you have a faint conception of what "Lycidas" means to do.—GILFILLAN.

"Comus," I think, was his last profane poem. Already
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in the one which followed, "Lycidas," celebrating in the style of Virgil the death of a beloved friend, he suffers Puritan wrath and prepossessions to shine through, and inveighs against the bad teaching and tyranny of the bishops, and speaks of "that two-handed engine at the door, ready to smite (but) once, and smite no more."—H. A. TAINE.

Climax and Crisis of Milton's Genius.—In "Lycidas" (1637) we have reached the high-water mark of English poesy and of Milton's own production. A period of a century and a half was to elapse before poetry in England seemed, in Wordsworth's "Ode on Immortality" (1807), to be rising again towards the level of inspiration which it had once attained in "Lycidas." And in the development of the Miltonic genius this wonderful dirge marks the culminating point. As the twin idyls of 1632 show a great advance upon the "Ode on the Nativity" (1629), the growth of the poetic mind during the five years which follow 1632 is registered in "Lycidas." Like the "L'Allegro" and "Il Penseroso," "Lycidas" is laid out on the lines of the accepted pastoral fiction; like them it offers exquisite touches of idealized rural life. But "Lycidas" opens a deeper vein of feeling, a patriot passion so vehement and dangerous that, like that which stirred the Hebrew prophet, it is compelled to veil itself from power or from sympathy in utterance made purposely enigmatical. . . . All I desire to point out here is, that in "Lycidas" Milton's original picturesque vein is for the first time crossed with one of quite another sort—stern, determined, obscurely indicative of suppressed passion, and the resolution to do or die. The fanaticism of the covenanter and the sad grace of Petrarch seem to meet in Milton's monody. Yet these opposites, instead of neutralizing each other, are blended into one harmonious whole by the presiding but invisible genius of the poet. The conflict between the old cavalier world—the years of gayety and festivity of a splendid and pleasure-loving court—and the new Puritan world, into which love and pleasure were not

to enter—this conflict which was commencing in the social life of England, is also begun in Milton's own breast and is reflected in "Lycidas." . . . In the earlier poems Milton's muse has sung in the tones of the age that is passing away; except in his austere chastity, a cavalier. Though even in "L'Allegro" Dr. Johnson truly detects "some melancholy in his mirth," in "Lycidas," for a moment, the tones of both ages—the past and the coming—are combined, and then Milton leaves behind him forever the golden age and one-half of his poetic genius.—MARK PATTISON.

STUDY OF MILTON'S PROSE WORKS.

Milton's prose works were, in great part, produced during his twenty years of political activity as the most powerful champion of republicanism against monarchy, and of puritanism against episcopacy. They are the expression of Milton the religious zealot and politician, rather than of Milton the poet. Nevertheless the same grandeur and sublimity which characterize his poetical works are also found here; and many passages of the noblest English ever written are to be met with in his controversial writings. In studying Milton, the student is inclined to pass by his prose works for his subsequent grand epics, but in so doing only half the subject is comprehended; for these writings reflect the most vigorous years of Milton's manhood and the puritanic school in which the greatest epic poet of England received his training. They are also worthy of study from a literary point of view. "As compositions," says Macaulay, "they deserve the attention of every man who wishes to become acquainted with the full power of the English language. They abound with passages compared with which the finest declamations of Burke sink into insignificance. They are a perfect field of cloth of gold. The style is stiff with gorgeous embroidery. Not even in the earlier books of the 'Paradise Lost' has he ever risen higher than in those parts of his controversial works in which his feelings, excited by conflict, find a vent in bursts of devotional and lyric rapture." Perhaps

the finest specimens of Milton's prose style outside of the "*Areopagitica*" are: the eloquent and grand prayer at the close of "Of Reformation;" the praise of zeal in "Apology for Smectymnus;" and the portrait of Cromwell in "Defensio Secunda."

"*Tractate of Education*."—This tractate is of peculiar interest to educators as the embodiment of the ideas of so great a mind concerning education, and as forming a link in the chain of works which the last four centuries have produced on that subject—"The Schoolmaster," by Roger Ascham; "The Advancement of Learning," by Lord Bacon; "On Education," by John Locke; and Herbert Spencer's essay on the same topic.

Of the thoughts contained in this essay the Rev. Phillips Brooks says: "I am surprised, when I enumerate them, to see how thoroughly they are the thoughts which all our modern education has tried to realize. Here they are fully conceived in the rich mind of the representative man of two centuries ago. That is the value of his treatise in the history of education. Milton's ideas, then, about education are really reducible to three great ideas, which may be thus named: naturalness, practicalness, nobleness. . . . The whole plan is pitched upon the highest key. The ease with which he talks of vast achievements takes our breath away, and has made many educators and critics turn away from this remarkable tract with something almost like contempt. Milton talks of how 'some other day might be taught them the rules of arithmetic and the elements of geometry *even playing*.' And again he says that 'either now or before this they may have easily learnt *at any odd hour* the Italian tongue.' Political economy and a few Greek tragedies are thrown in as mere trifles. It is not a scheme to be perfectly carried out anywhere by anybody."

"*Areopagitica*."—In 1643 an attempt was made in the Long Parliament to revive the system of book-censorship, by which no work could be published until it was approved and licensed by persons appointed by Parliament, called licensers. Against such a procedure Milton made this el-

loquent protest, and for the greater effect threw it into the form of a speech addressed to the Parliament, though it was not intended to be delivered as such. Its title is taken from the Areopagitic discourse of Isocrates, a Greek orator, Areopagitic having the meaning of belonging or having reference to the Areopagus, or High Court of Athens. Milton's plea for the freedom of the press was the grandest ever made. William H. Prescott has pronounced it "the most splendid argument, perhaps, the world had then witnessed in behalf of intellectual liberty;" and Warton declared it "the most close, conclusive, comprehensive, and decisive vindication of the liberty of the press that has yet appeared." The work abounds in eloquent passages, from the most famous of which the following extracts are quoted:

"Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks; methinks I see her as an eagle mewing her mighty youth, and kindling her undazzled eyes at the full mid-day beam—purging and unscaling her long-abused sight at the fountain itself of heavenly radiance, while the whole noise of timorous and flocking birds, with those also that love the twilight, flutter about, amazed at what she means, and in their envious gabble would prognosticate a year of sects and schisms."

"... As good almost kill a man as kill a good book: who kills a man kills a reasonable creature, God's image; but he who destroys a good book kills reason itself, kills the image of God, as it were, in the eye. Many a man lives a burden to the earth; but a good book is the precious life-blood of a master-spirit, embalmed and treasured up on purpose to a life beyond life."

"It was from out the rind of one apple tasted that the knowledge of good and evil, as two twins cleaving together, leaped forth into the world. And perhaps this is that doom which Adam fell into, of knowing good and evil—that is to say, of knowing good by evil."

"And were I the chooser, a dram of well-doing should be preferred before many times as much the forcible hindrance of evil-doing."

"... It is not possible for man to sever the wheat from the tares, the good fish from the other fry: that must be the angel's ministry at the end of mortal things."

"And had it not been for the obstinate perverseness of our prelates against the divine and admirable spirit of Wickliffe, to suppress him as a schismatic and innovator, perhaps neither the Bohemian Huss and Jerome, no, nor the name of Luther or of Calvin, had been ever known: the glory of reforming all our neighbors had been completely ours."

[Besides his masterpiece, the "Areopagitica," and the pamphlet, "Of Education," Milton's finest prose treatises are the "Iconoclastes," the "Defensio Populi Anglicani," "Defensio Secunda," and "Against Prelaty."]

Milton's Political Opinions.—Milton was a pamphleteer—only a pamphleteer of original genius. . . . Such a man we have among us now in Mr. Carlyle [died February 5, 1881], a writer in many respects as different as possible from Milton; a humorist, whereas Milton is habitually grave; a cynic, whereas few people have had a more generous belief in human nature than Milton; a hero-worshipper, which Milton never was, though he tolerated as a temporary necessity the dictatorship of Cromwell; but a writer closely resembling Milton in the position and point of view from which he regards politics. Another name of the present century may be quoted as a parallel. Coleridge, in his political essays, is exceedingly like Milton, partly, no doubt, because he imitates him. He is not, however, at bottom so close a parallel as Carlyle, because, being superior both to Carlyle and Milton in philosophic depth, he approaches more nearly to the class of systematic political thinkers. Mr. Ruskin, in his recent writings, affords another parallel. The characteristic of this whole class of writers is that they apply to politics one or two intense convictions. . . . Thus the one conviction which runs through Coleridge's political writings is the hollowness of all hand-to-mouth statesmanship, and the necessity of grounding politics upon universal principles of philosophy and religion. Mr. Ruskin has been led into politics from art. He takes art as the index of national well-being, and denounces all institutions and usages which interfere with that condition of the mind and

feelings out of which art, in natures artistically gifted, flows unadulterated and genuine. Mr. Carlyle is penetrated with two thoughts: first, that national well-being depends, not upon laws or institutions, or machinery of any kind, but upon an elemental human energy, of which institutions are but the manifestations; that this human energy dwells in individuals, and is virtue or wisdom or power, and in the ripest developments is all three, but is in all cases first and essentially a force. Secondly, he is penetrated with the extreme rarity of this elemental energy, the extreme difficulty of procuring enough of it for the purposes of society, and consequently the urgent importance of making the most of the amount of it which can be procured. Now, as I have classed Milton along with these writers, whom we might call "genius politicians," let me try to draw out in like manner from Milton's works the ideas which principally animated him. Let me try to sum up his political creed. . . . It is not, in fact, against severity, but against inefficiency in government that Milton and his party revolt. What they want in liberty is evidently not liberty itself, not permission to do as they like. What they want is efficient government; teachers that will teach, instead of shirking the work; rulers that will govern, instead of throwing the rein on the beast's neck. And here, as it seems to me, we come within sight of Milton's fundamental idea, which is not liberty for itself, but liberty as increasing vigor. . . . Extend, then, the notion of the vigor which a nation derives from liberty beyond the province of government, and apply it also to education, literature, moral and religious teaching—apply it, in short, not only to the State, but also to that which I may call, in a large sense, the Church, and you have, I believe, Milton's fundamental idea, and the key to all which is interesting in his prose works. Such, then, was Milton's political idea. Himself the most cultivated man of his time—perhaps we might say the most cultivated man that has ever lived in England—he viewed politics from a certain elevation above the standing-point of the ordinary politician. He viewed the ques-

tions of the day, not with the eyes of an English lawyer or churchman or citizen, but as a scholar, a traveller, and a thinker.—J. R. SEELEY.

STUDY OF MILTON'S SONNETS.

Of the twenty-three sonnets, seven belong to Milton's Minor Poetic Period, but only two of them are in English; the remaining sixteen are the work of his Prose Period, and may be considered as spontaneous outbursts of his latent poetic genius. The English sonnet culminated at the hands of Milton: the Earl of Surrey had introduced it from Italy into his own country, and Sidney, Spenser, and Shakespeare had cultivated it with success, but Milton *perfected* it.

Selections.—

I. To the Nightingale.	XIX. On his Blindness.
XIII. To Mr. H. Lawes on his Airs.	XX. To Mr. Lawrence.
XVI. Cromwell. [mont.]	XXI. To Cyriac Skinner.
XVII. On the Late Massacre in Pied-	XXII. On his Blindness.

CRITICISMS.

Scorn not the sonnet: Critic, you have frowned,
Mindless of its just honors. . . .
It cheered mild Spenser, called from Faery-land,
To struggle through dark ways; and, when a damp
Fell round the path of Milton, in his hand
The thing became a trumpet, whence he blew
Soul-animating strains—alas! too few.—WORDSWORTH.

Milton, madam, was a genius that could cut a colossus from a rock, but could not carve heads upon cherry-stones.
—DR. SAMUEL JOHNSON, *in reply to a lady asking his opinion on Milton's Sonnets.*

Traces, indeed, of the peculiar character of Milton may be found in all his works, but it is most strongly displayed in the Sonnets. Those remarkable poems have been undervalued by critics who have not understood their nature. They have no epigrammatic point. There is none of the ingenuity of Filicaja in the thought, none of the hard and brilliant enamel of Petrarch in the style. They are simple

but majestic records of the feelings of the poet; as little tricked out for the public eye as his diary would have been. A victory, an expected attack upon the City, a momentary fit of depression or exultation, a jest thrown out against one of his books, a dream which for a short time restored to him that beautiful face over which the grave had closed forever, led him to musings which, without effort, shaped themselves into verse. The unity of sentiment and severity of style which characterize these little pieces remind us of the Greek Anthology, or perhaps still more, of the Collects of the English Liturgy. The noble poem on the "Massacres of Piedmont" is strictly a collect in verse. The Sonnets are more or less striking, according as the occasions which gave birth to them are more or less interesting. But they are, almost without exception, dignified by a sobriety and greatness of mind to which we know not where to look for a parallel.—T. B. MACAULAY.

The Sonnets of Milton have obtained of late years the admiration of all real lovers of poetry. They are, indeed, unequal: the expression is sometimes harsh and sometimes obscure; sometimes too much of pedantic allusion interferes with the sentiment; nor am I reconciled to his frequent deviations from the best Italian structure. But such blemishes are lost in the majestic simplicity, the holy calm that ennoble many of these short compositions.—HALLAM.

The great object of the sonnet seems to be to express in musical numbers, and, as it were, with undivided breath, some occasional thought or personal feeling, "some feegrief due to the poet's breast." It is a sigh uttered from the fulness of the heart, an involuntary aspiration born and dying in the same moment. I have always been fond of Milton's Sonnets for this reason, that they have more of this personal and internal character than any others, and they acquire a double value when we consider that they come from the pen of the loftiest of our poets. Compared with "*Paradise Lost*," they are like tender flowers that adorn the base of some proud column or stately temple.

The author in the one could work himself up with unabated fortitude "to the height of his great argument," but in the other he has shown that he could condescend to men of low estate, and after the lightning and the thunderbolt of his pen lets fall some drops of natural pity over hapless infirmity, mingling strains with the nightingale's, "most musical, most melancholy." The immortal poet pours his mortal sorrows into our breasts, and a tear falls from his sightless orbs on the friendly hand he presses. The Sonnets are a kind of pensive record of past achievements, loves, and friendships, and a noble exhortation to himself to bear up with cheerful hope and confidence to the last. Some of them are of a more quaint and humorous character; but I speak of those only which are intended to be serious and pathetic. I do not know, indeed, but they may be said to be almost the first effusions of this sort of natural and personal sentiment in the language. Drummond's ought, perhaps, to be excepted were they formed less closely on the model of Petrarch's, so as to be often little more than translations of the Italian poet. But Milton's Sonnets are truly his own in allusion, thought, and versification.—HAZLITT: *Essay on Milton's Sonnets*.

STUDY OF "PARADISE LOST."

Though Milton had written a few lines of his great epic as early as 1642, he did not labor at it continuously till 1658. It was completed about 1665, and in 1667 was sold to Samuel Simmons for an immediate payment of \$25, with the agreement that the author should receive the same sum after the sales of the first, second, and third editions. Milton lived to receive the first two payments. The third edition was published in 1678, and Mrs. Milton then sold her claim for \$40. Thus the poem itself was sold for \$140, while at a recent sale in London a single copy of the first edition brought \$110. "Paradise Lost" was for some time unappreciated by the world; its style is not such as would meet with a popular reception, and the author of it was a Cromwellian. It was not until Milton had

been adopted by the Whigs that he acquired poetical fame. The Whig essayist, Addison, introduced "Paradise Lost" to the world's notice, and from that time, in spite of Tory opposition and Johnsonian hostility, the poem has been universally admired and is becoming more and more universally read.

Antecedents.—Of the twenty-five or more works that have been cited as having furnished Milton possible suggestions in his great epic, there are three of special interest: 1. Cædmon's "Metrical Paraphrase of the Scriptures," an Anglo-Saxon poem of the seventh century. The MS. of Cædmon was discovered in 1654, and published in the following year. There are strong resemblances between the two works relative to both plot and incidents. 2. "L'Adamo," a sacred drama by Andreini, a Florentine. "Milton," says Voltaire, "as he was travelling in Italy in his youth, saw at Florence a comedy called 'Adamo.' The subject of the play was the Fall of Man: the actors God, the Angels, Adam, Eve, the Serpent, Death, and the Seven Mortal Sins. That topic, so improper for a drama, was handled in a manner entirely conformable to the extravagance of the design. The scene opens with a chorus of angels, and a cherub thus speaks for the rest: Let the rainbow be the fiddlestick of the heavens! Let the planets be the notes of our music! Let time beat carefully the measure, etc. Thus the play begins, and every scene rises above the last in profusion of impertinence. Milton pierced through the absurdity of that performance to the hidden majesty of the subject, which, being altogether unfit for the stage, yet might be, for the genius of Milton, and his only, the foundation of an epic poem. He took from that ridiculous trifle the first hint of the noblest work which human imagination has ever attempted, and which he executed more than twenty years after." 3. "Lucifer," by the Dutch poet, Joost van den Vondel, published 1654. Mr. Gosse, who has given particular study to this matter, considers the resemblances between "Paradise Lost" and "Lucifer" too great and numerous to be

mere coincidences. The resemblances to other works are not only detected in the plot of the poem, but also in the phraseology. Whole sentences are imitated from Greek, Latin, and Italian poets. "But beyond this obvious indebtedness there runs through the whole texture of his verse a suggestion of secondary meaning, a meaning which has been accreted to the words by their passage down the consecrated stream of classical poetry. The originality of Milton lies, not in his subject, but in his manner; not in his thoughts, but in his mode of thinking. His story and his personages had been the common property of all poets since the fall of the Roman empire."

Plan.—Compare it with the "Iliad," many of the books of which might change places without any injury to the thread of the story. The "Iliad" and, more or less, all epic poems the subjects of which are taken from history have no rounded conclusion; they remain, after all, but single chapters from the volume of history, although they are ornamental chapters. Consider the exquisite simplicity of the "Paradise Lost." It, and it alone, really possesses a beginning, a middle, and an end; it has the totality of the poem as distinguished from the *ab ovo* birth and parentage, or straight line, of history.—S. T. COLERIDGE: *Lecture X.*

Subject.—

"Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe
With love of Eden, till one greater Man
Restore us, and regain the blissful seat,
Sing, heavenly Muse."—*Paradise Lost*, l. 1-6.

[Compare with Mrs. Browning's treatment of the same theme in her poem, "The Drama of Exile."]

In Homer the supposed importance of the subject as the first effort of confederated Greece is an after-thought of the critics; and the interest, such as it is, derived from the events themselves as distinguished from the manner of representing them, is very languid to all but Greeks. It is a Greek poem. The superiority of the "Paradise

Lost" is obvious in this respect—that the interest transcends the limits of a nation. But we do not generally dwell on this excellence of the "Paradise Lost," because it seems attributable to Christianity itself; yet, in fact, the interest is wider than Christendom, and comprehends the Jewish and Mohammedan worlds—nay, still farther: inasmuch as it represents the origin of evil and the combat of evil and good, it contains matter of deep interest to all mankind, as forming the basis of all religion, and the true occasion of all philosophy whatsoever. The "fall of man" is the subject, Satan is the cause, man's blissful state the immediate object of his enmity and attack; man is warned by an angel, who gives him an account of all that was requisite to be known to make the warning at once intelligible and awful; then the temptation ensues and the fall; then an immediate sensible consequence; then the consolation, wherein an angel presents a vision of the history of man, with the ultimate triumph of the Redeemer.—S. T. COLERIDGE: *Lecture X.*

The subject of "Paradise Lost" is the finest that has ever been chosen for heroic poetry; it is also managed by Milton with remarkable skill. The "Iliad" wants completeness; it has a unity of its own, but it is the unity of a part where we miss the relation to the whole. The "Odyssey" is perfect enough in this point of view, but the subject is hardly extensive enough for a legitimate epic. The "Æneid" is spread over too long a space, and perhaps the latter books have not that intimate connection with the former that an epic poem requires. The "Pharsalia" is open to the same criticism as the "Iliad." The "Thebaid" is not deficient in unity or greatness of action, but it is one that possesses no sort of interest in our eyes. Tasso is far superior, both in choice and management, to most of these. Yet the fall of man has a more general interest than the Crusade.—HALLAM.

His subject is the fate of worlds, the revolutions of heaven and of earth, rebellion against the supreme King, raised by the highest order of created beings; the over-

throw of their host and the punishment of their crime ; the creation of a new race of reasonable creatures, their original happiness and innocence, their forfeiture of immortality, and their restoration of hope and peace.—DR. JOHNSON.

Object.—

“ That to the height of this great argument
I may assert eternal providence,
And justify the ways of God to men.”

Paradise Lost, l. 24–26.

[Note the similarity between the avowed object of Milton in writing his religious epic and the subject of Pope’s philosophical poem, “The Essay on Man”—“to vindicate the ways of God to man.”]

Chronology.—The story breaks into the peaceful activity of the Emyrean on that day of Heaven’s great year when the divine Son is exalted and all the angels of God are commanded to worship him. On the night of that day Satan draws off his bands and prepares to contest the monarchy of heaven with the Almighty. On the three following days occur the battles narrated in the sixth book. On the first and second days the rebels are worsted, but the conflict is indecisive. On the third the Messiah drives his enemies out of Heaven. To the four days thus far reckoned must then be added the nine during which the defeated and stricken host are driven through Chaos. To these thirteen another nine, during which they lay confounded on the burning lake, must be added before we come to the time of recovery from stupor. Within the last nine the mundane universe is created. The data fail us during the infernal council and Satan’s passage through Chaos. After Satan had entered the world, he consumed a day in reaching the earth and maturing a plan of attack. Surprised on that night by Gabriel and his band, he fled for seven days without attempting anything further. On the ninth day after his first arrival he returns and accomplishes the temptation ; but in the meanwhile—that is, on the second day of his presence in the world—Raphael had warned Adam of the great foe. The waking hours of the

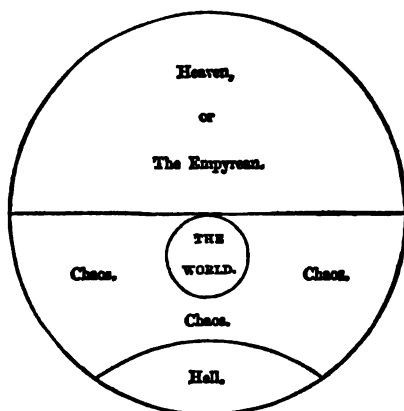
last night in Paradise were disturbed by remorse, its fitful slumbers were startled with horrid dreams. On the next day, the tenth after Satan's entrance, the removal of the human pair takes place. We thus reckon twenty-two days of extra-mundane, and ten days of intra-mundane, action, with an indefinite interval separating the two periods. This synopsis is of little value for determining the length of time occupied by the events of the poem; first, because of the unmeasured interval; and secondly, because of the undetermined duration of some of the extra-mundane days. Its main importance consists in the fact that we have in it a summary of the chief events in their proper succession.—JOHN A. HIMES.

Analysis.—

Book I. Hell and its Inhabitants.	{ Invocation of the Muse, l. 1-33. Fall of the Rebel Angels, l. 34-49. Description of Hell, l. 50-75. Satan and Beelzebub, l. 76-283. The Fallen Angels gathered again to War, l. 284-669. The Hill of Riches, l. 670-691. Erection of Pandemonium, l. 692-751. Summons to Council, l. 752-798.
Book II. Hell and Satan.	{ Consultation of Satan and his Peers, l. 1-505. Employments and Amusements of the Inhabitants of Hell, l. 506-628. Satan's Progress through Hell, and his Encounter with Sin and Death, l. 629-927. Satan's Passage through Chaos, l. 928-1055.
Book III. The Emphyrean and the World.	{ Apostrophe to Light, l. 1-55. The Almighty Father and his Son } l. 56-643. Plan of Salvation Adoration of the Angelic Hosts, l. 344-415. Satan's Journey through the World, l. 416-742.
Book IV. Garden of Eden.	{ Satan on the Eve of his Great Exploit, l. 1-204. Description of the Garden of Eden, l. 205-287. Adam and Eve, l. 288-355, 598-688, 720-775. Satan's Plot to Accomplish their Fall, l. 356-538. Uriel's Warning to Gabriel, l. 539-597. Description of the Bower, l. 689-719. Gabriel and Satan, l. 720-1015.
Book V. Discourse of Raphael.	{ Employments of Adam and Eve, l. 1-219. Mission of Raphael, l. 220-297. His Entertainment at the Lodge, l. 298-450. His Account of the War in Heaven, l. 451-907.
Book VI. Discourse of Raphael, <i>continued.</i>	{ Triumph of the Messiah over Satan, l. 1-912.

Book VII. Discourse of Raphael, <i>continued.</i>	{ Invocation of the Muse, l. 1-39. The Creation, l. 40-640.
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Book IX. The Fall.	{ The Temptation of Eve, l. 1-784. The Fall of Adam, l. 785-1189.
Book X. Results of the Fall.	{ Desertion of Paradise by its Angelic Guards, l. 1-228. The Bridge of Sin and Death, l. 229-324. Reunion of Satan with his Followers in Hell, l. 325-503. Their Transformation into Serpents, l. 504-584. Proceedings of Sin and Death on Earth, l. 585-609. Judgments of the Messiah, l. 610-714. Adam and Eve after the Fall, l. 715-1104.
Book XI. Michael and Adam.	{ Michael despatched to Earth, l. 1-375. Adam's Vision of Future Events, l. 376-901.
Book XII. Removal from Eden.	{ Adam's Vision (<i>continued</i>), l. 1-551. Banishment from Paradise, l. 552-649.

MILTON'S UNIVERSE.



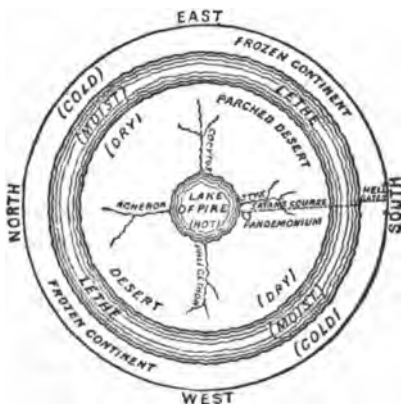
MASSON'S DIAGRAM OF MILTON'S UNIVERSE.

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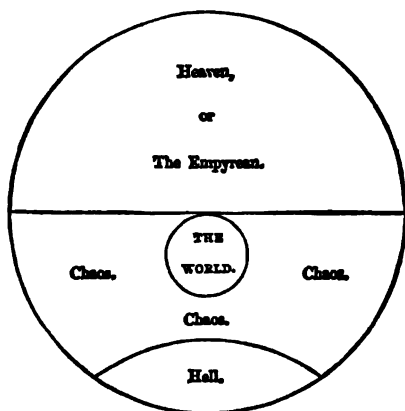
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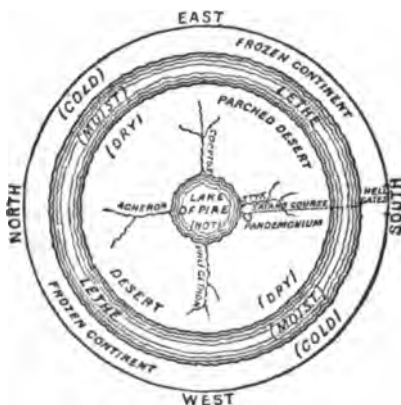
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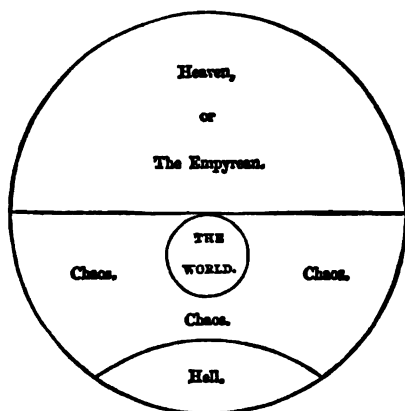
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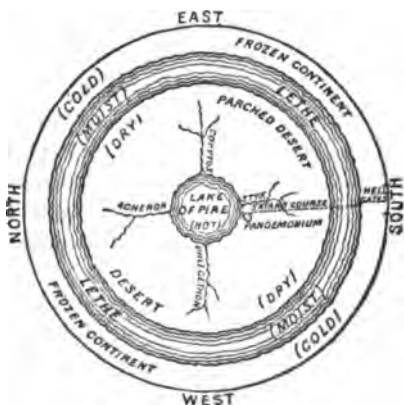
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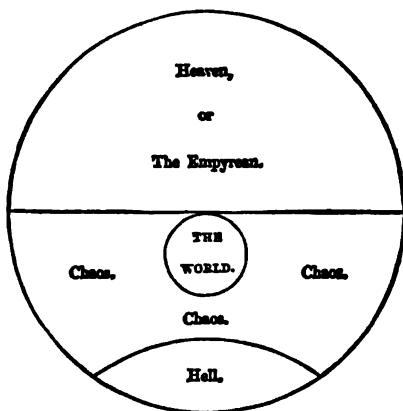
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Results of the Fall.	}	Judgments of the Messiah, l. 610-714.
		Adam and Eve after the Fall, l. 715-1104.
Book XI.	}	Michael despatched to Earth, l. 1-375.
Michael and Adam.		Adam's Vision of Future Events, l. 376-901.
Book XII.	}	Adam's Vision (<i>continued</i>), l. 1-551.
Removal from Eden.		Banishment from Paradise, l. 552-649.

MILTON'S UNIVERSE.



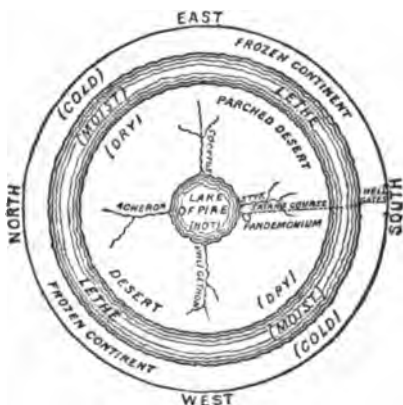
MASSON'S DIAGRAM OF MILTON'S UNIVERSE.

Milton, having assumed infinite space as the theatre of the events which he describes, divides it previous to the angelic rebellion between the Empyrean, or Heaven, and Chaos. If we represent as included within a circle that infinity which is in reality boundless, and then draw a hor-

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I. *Hell*.—

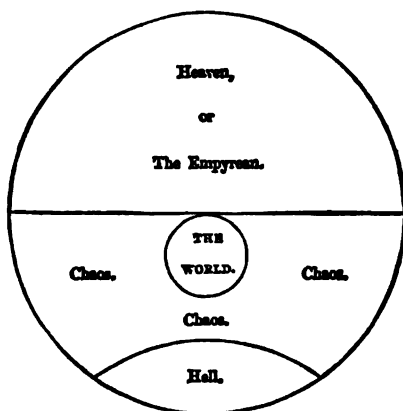
[See bk. i., l. 50–75, and bk. ii., l. 506–628. Compare with the descriptions of Homer—"Iliad," bk. viii.; Virgil—"Æneid," bk. vi.; Dante—"Inferno" and "Purgatorio;" Spenser—"Faerie Queene," bk. i., canto v.; and Tasso—"Jerusalem Delivered," canto iv.]



HIMES'S DIAGRAM OF MILTON'S HELL.

Book VII. Discourse of Raphael, <i>continued.</i>	{ Invocation of the Muse, l. 1-39. The Creation, l. 40-640.
Book VIII. Raphael and Adam.	{ Conversation of Raphael and Adam. Adam's Story of his Birth.
Book IX. The Fall.	{ The Temptation of Eve, l. 1-784. The Fall of Adam, l. 785-1189.
Book X. Results of the Fall.	{ Desertion of Paradise by its Angelic Guards, l. 1-228. The Bridge of Sin and Death, l. 229-324. Reunion of Satan with his Followers in Hell, l. 325-503. Their Transformation into Serpents, l. 504-584. Proceedings of Sin and Death on Earth, l. 585-609. Judgments of the Messiah, l. 610-714. Adam and Eve after the Fall, l. 715-1104.
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MILTON'S UNIVERSE.



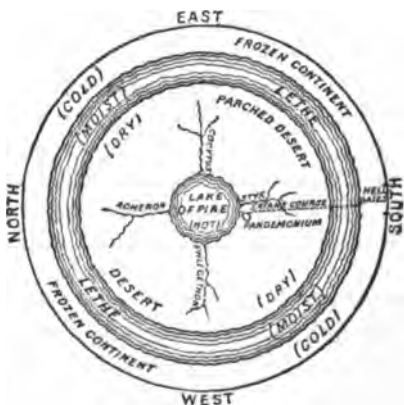
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HIMES'S DIAGRAM OF MILTON'S HELL.

In the first book there is a description of the central lake of fire which, from its designation as a pool or pit, and from various other expressions, may be regarded as sunken precipitously and far below the surrounding shore. It is literally, and not extravagantly, of oceanic extent. Into this pool the four rivers—Phlegethon, Acheron, Styx, and Cocytus—disgorge their baleful streams. Towards the sources of these rivers, which the imagination at once fixes in the direction of the four cardinal points, the angelic bands take up their "flying march." Their flight—swifter than the lightning-flash—bears them quickly over the vast spaces drained by the rivers and far into the wild territory beyond, over the second grand circle of Hell to the slow and silent waters of Lethe. This stream ought, in order to preserve suitable proportions, to be like the "ocean stream" in extent; and the terms "flood," "ford," "sound," used to designate it, allow the supposition. The name "labyrinth" need not refer to any intricate windings of the stream, but may, as later (ix. 183), be descriptive of a simple circular shape. It can, therefore, be regarded as the third circle of Milton's *Inferno*. The words "frozen continent," applied to what lies beyond, define the nature of that desolate, stormy, chilling border-land which constitutes the fourth and last main division of the vast region. If these conclusions are just, the realm of evil is divided by concentric circles into four parts, consigned respectively to the four elemental properties of ancient physics that in Chaos appear as four warring champions—Hot, Dry, Moist, and Cold. The first, or central region, is distinguished for destructive heat; the second, for desolating dryness; the third, for a barren waste of water that will not relieve thirst; the fourth, for stiffening cold.—JOHN A. HIMES.

The great merit of Milton's Hell, especially as compared to Dante's, is the union of a general sublime indistinctness with a clear statuesque marking out from, or painting on, the gloom of individual forms. From a sublime idea of Hell he descends to severely-selected, particular forms and

features. Dante, on the contrary (although literally descending), in reality ascends, on endless lost spirits as on steps, to that dreadful whole which he calls the Inferno, and in the strange inverted climax lies much of the power of the poem. Milton is the synthesist, Dante the analyst, of Hell—the one here practises the transcendental, the other the ascendental method. The one describes Hell like an angel passing through it in haste and with time only to behold its leading outlines and figures, the other like a pilgrim, compelled with slow and painful steps to thread all its highways and byways of pain and punishment. Milton has pictured to us the young flames and unpeopled wastes of Hell as well as of Earth. By Dante's time it is overflowing with inhabitants and teeming with sad incidents.—GILFILLAN.

Dante's Hell is but a hell of torture, whose cells, one below another, descend to the deepest wells. Milton's Hell is vast and vague. Milton needs the grand and infinite; he lavishes them. His eyes are only content in limitless space, and he produces colossal figures to fill it. Spenser has discovered images just as fine, but he has not the tragic gravity which the idea of Hell impresses on a Protestant.—H. A. TAINE.

II. *The World*.—The vastness of the scheme of "Paradise Lost" may become more apparent to us if we remark that within its embrace there seems to be equal place for both the systems of physical astronomy which were current in the seventeenth century. In England, about the time "Paradise Lost" was being written, the Copernican theory, which placed the sun in the centre of our system, was already the established belief of the few well-informed. The old Ptolemaic, or Alphonsine, system, which explained the phenomena on the hypothesis of nine (or ten) transparent, hollow spheres wheeling round the stationary Earth, was still the received astronomy of ordinary people. These two beliefs—the one based on science, though still wanting the calculation which Newton was to supply to make it demonstrative, the other supported by the tradition of

ages—were, at the time we speak of, in presence of each other in the public mind. They are in the presence of each other also in Milton's epic; and the systems confront each other in the poem in much the same relative position which they occupy in the mind of the public. The ordinary, habitual mode of speaking of celestial phenomena is Ptolemaic (see "Paradise Lost," iii. 481; vii. 339). The conscious, or doctrinal, exposition of the same phenomena is Copernican (see "Paradise Lost," viii. 122). Sharp as is the contrast between the two systems—the one being the direct contradictory of the other—they are lodged together, not harmonized, within the vast circuit of the poet's imagination. . . . It is the triumph of Milton's skill to have made his ideal world actual, if not to every English mind's eye, yet to a larger number than have ever been reached by any other poetry in our language. Popular (in the common use of the word) Milton has not been, and cannot be; but the world he created has taken possession of the public mind. Huxley complains that the false cosmogony which will not yield to the conclusions of scientific research is derived from the seventh book of "Paradise Lost" rather than from Genesis. This success Milton owes partly to his selection of his subject, partly to his skill in handling it.—MARK PATTISON.

The Garden of Eden. [See bk. iv., l. 205–287.]—Eden is located in that one of many places most favored by tradition—Syria and Mesopotamia. Its extent from west to east, from Hauran to Seleucia, is four hundred and fifty miles, but its northern and southern limits are not given. Paradise is, by Scriptural authority, put in the east of Eden, in that part of ancient Assyria where the Euphrates and Tigris approach each other. The happy Garden is usually, by the poets, placed upon a hill in the midst of a level country. The approaching Fiend saw the sides of this hill covered with ranks above ranks of trees, the verdurous wall of the Garden overtopping them all, and itself surmounted by the trees within, bearing their golden fruit. . . . After this description of the outside, the poet shows

Satan leaping over the wall and flying to the Tree of Life in the midst of the Garden. The view of the interior of Paradise from this central station is then laid open before us. We are told of the variety of landscape, of the flocks grazing, of the flowers, and especially the thornless rose, of shady grots and caves, of the fountain rising from a subterranean river, of murmuring waters and a placid lake, of the songs of birds, of the vernal airs. Then is asserted the superiority of this Paradise to all the beauteous vales and blessed isles spoken of among men as furnishing the ideal in natural beauty—to Tempe, to the meads of Enna, the haunt of immortal goddesses, and many another spot famous in fable and song. The Paradise of Eden was furnished for immortal inhabitants; nectar was in the rills and ambrosia on the trees, while everything injurious or destructive was far removed.—JOHN A. HIMES.

It is no sunny garden-plot; it is no tame, though wide, landscape; no English hall, with garden and park—it is a large, undulating country, as bold as beautiful; and, as in hell he made Switzerland run fire, in Paradise he makes Britain flow with milk and honey. As the one was a wilderness of death, this is a wilderness of sweets. There are roses in it, but there are also forests; there are soft vales, but there are also mountains; there are rippling, dancing streams, but there is also a large, grave river, running south; there are birds singing on the branches, but there is also Behemoth reposing below; there is the lamb, but there is the lion too, even in his innocence awful; there is a bower in the midst, but there is a wall, vast and high, around; there are our happy parents within, but there are hosts of angels without; there is perfect happiness, but there is also, walking in the garden and running amid the trees, a low whisper prophesying of change and casting a nameless gloom over all the region.—GILFILLAN.

III. *Heaven*.—He gives us the conception of a region immeasurably large. Many earths are massed together to form one continent surrounding the throne of God—a continent not of cloud or airy light, but of fixed, solid land,

with steadfast, towering mountains, and soft, slumbrous vales. Afar, like a cloud, rises the centre and pinnacle of the region—the throne of Jehovah—now bathed in intolerable light, and now shaded by profound darkness. Thus far imagination, sternly and soberly, accomplishes her work. But when she describes the cave, whence by turns light and darkness issue—the artillery employed by the rebel angels—their punning speeches to each other, their tearing up mountains, the opening and closing of their wounds—she runs wild. Nor is her wildness beautiful—it is the play rather of false than of true fancy; rather a recollection of the Arabian Nights than the carol and spring of a Titanic original faculty. The councils of the Godhead are proverbial for feebleness and prolixity. Milton's hand trembles as it takes down the syllables from the divine lips, and he returns with eager haste to the consult on the midnight Mount of the Congregation. But the coming forth of the Messiah to destroy his foes is *the most sublime passage in the poem.*—GILFILLAN.

CHARACTER STUDIES.

The characters in "Paradise Lost" which admit of examination are those of angels and of man: of angels good and evil; of man in his innocent and sinful state.—LOWELL.

I. *Satan.*—

[See bk. i., l. 53-68, 84-124, 156-191, 242-270, 283-303, 315-330, 567-573, 589-621, 619-625; bk. ii., l. 1-43, 430-466, 629-1055; bk. iii., l. 539-554, 561-573, 636-644, 654-680, 736-739; bk. iv., l. 8-114, 172-193, 195, 196, 358-408, 729-809, 504, 534; bk. v., l. 150-170, 418-445, 672-694, 696-710, 772-803, 810-1015, 853-871; bk. vi., l. 470-495, 609-619; bk. ix., l. 532-548, 568-612, 681-732; bk. x., l. 460-503. Compare with Goethe's Mephistopheles—"Faust;" Byron's Lucifer—"Cain;" Mrs. Browning's Lucifer—"The Drama of Exile."]

Satan is the hero of "Paradise Lost."—JOHN DRYDEN.

The conception of Satan is, doubtless, the first effort of Milton's genius.—JOSEPH ADDISON.

Satan is the most heroic subject that ever was chosen for a poem, and the execution is as perfect as the design is lofty.—HAZLITT.

The character of Satan is pride and sensual indulgence, finding in itself the motive of action. It is the character so often seen in little on the political stage. It exhibits all the restlessness, temerity, and cunning which have marked the mighty hunters of mankind from Nimrod to Napoleon. The common fascination of man is that these great men, as they are called, must act from some great motive. Milton has carefully marked in his Satan the intense selfishness, the alcohol of egotism, which would rather reign in hell than serve in heaven. To place this lust of self in opposition to denial of self or duty, and to show what exertions it would make and what pains endure to accomplish its end, is Milton's particular object in the character of Satan.—S. T. COLERIDGE: *Literary Remains*.

Hell and hell's king have a terrible harmony, and dilate into new grandeur and awfulness the longer we contemplate them. From one element—"solid and liquid fire"—the poet has framed a world of horror and suffering such as imagination had never traversed. But fiercer flames than those which encompass Satan burn in his own soul. Revenge, exasperated pride, consuming wrath, ambition though fallen yet unconquered by the thunders of the Omnipotent, and grasping still at the empire of the universe—these form a picture more sublime and terrible than hell. Hell yields to the prison which it imprisons. The intensity of its fires reveals the intenser passions and more vehement will of Satan, and the ruined Archangel gathers into himself the sublimity of the scene which surrounds him. This forms the tremendous interest of these wonderful books. We see unutterable agony subdued by energy of soul. We have not, indeed, in Satan those bursts of passion which rive the soul as well as shatter the outward frame of Lear, but we have a depth of passion which only an archangel could manifest. The all-enduring, all-defying pride of Satan, assuming so majestically hell's burning throne and coveting the diadem which scorches his thunder-blasted brow, is a creation requiring in its author almost the spiritual energy with which he invests the

fallen seraph. Some have doubted whether the moral effect of such delineations of the storms and terrible workings of the soul is good; whether the interest felt in a spirit so transcendently evil as Satan favors our sympathies with virtue. But our interest fastens in this and like cases on what is not evil. We gaze on Satan with an awe not unmixed with mysterious pleasure as on a miraculous manifestation of the power of mind. What chains us as with a resistless spell in such a character is spiritual might, made visible by the racking pains which it overpowers. There is something kindling and ennobling in the consciousness, however awakened, of the energy which resides in mind, and many a virtuous man has borrowed new strength from the force, constancy, and dauntless courage of evil agents.—DR. CHANNING.

Wherever Satan appears he becomes the centre of the scene. Round him, as he lies on the fiery gulf floating many a rood, the flames seem to do obeisance, even as their red billows break upon their sides. When he rises up into his proper statue the surrounding hosts of hell cling to him like leaves to a tree. When he disturbs the old deep of Chaos, its Anarchs, Orcus, Hades, Demogorgon own a superior. When he stands on Niphates and bespeaks that sun which was once his footstool, Creation becomes silent to listen to the dread soliloquy. When he enters Eden, a shiver of horror shakes all its roses and makes the waters of the four rivers to tremble. Even in heaven, the Mountain of the Congregation on the sides of the north, where he sits, almost mates with the throne of the Eternal. Mounted on the night, as on a black charger, carrying all hell in his breast and the trail of heaven's glory on his brow, his eyes eclipsed suns, his cheeks furrowed not by the traces of tears but of thunder, his wings two black forests, his heart a mount of millstone, armed to the teeth, doubly armed by pride, fury, and despair, lonely as death, hungry as the grave, intrenched in immortality, defiant against every difficulty and danger does he pass before us, the most tremendous conception in the compass of

poetry, the sublimest creation of the mind of man.—GILFILLAN.

On what occasions does the spirit of rage, the King of Evil, utter reflections which may be called wise? First, when contemplating the beauty of the sun; second, in contemplating the beauty of the earth; third, in contemplating the beauty of two beings who in peaceful converse assure each other of their mutual love; fourth, in contemplating one of these creatures alone among trees, cultivating flowers, the image of innocence and tranquillity. All that is good and fair at first excites his admiration; this awakens remorse by the remembrance of what he has lost, and the results of his remorse only harden him the more in crime. The King of Evil by degrees becomes worthy of his new empire. Eve gathering flowers appears to him happy—her serenity is the pleasure of innocence; he hastens to destroy what he admires, because he is the destroyer of all happiness. In these four soliloquies Milton has preserved the same character for Satan without copying himself. Satan is *not the hero* of his poem, but the masterpiece of his poetry.—LOUIS RACINE.

Milton's Satan and Goethe's Mephistopheles are poetical creations—the one epic, the other dramatic. Borrowing the elements of his conception from Scripture, Milton set himself to the task of describing the ruined Archangel as he may be supposed to have existed at that epoch of the creation when he had hardly decided his own function, as yet warring with the Almighty, or, in pursuit of a gigantic scheme of revenge, travelling from star to star. Poetically assuming the device of the same Scriptural proposition, Goethe set himself to the task of representing the Spirit of Evil as he existed six thousand years later, no longer gifted with the same powers of locomotion, or struggling for admission into this part of the universe, but plying his understood function in crowded cities and on the minds of individuals. . . . On the whole, perhaps we shall be on the right track if, in the first place, we establish a relation between Satan and Mephistopheles by adopting the notion

which we have imagined Satan himself to have entertained when engaged in scheming out his future life, *i. e.*, if we suppose Mephistopheles to be what Satan has become after six thousand years. Milton's Satan, then, is the ruined Archangel, deciding his future function and forswearing all interest in other regions of the universe in order that he may more thoroughly possess and impregnate this. Goethe's Mephistopheles is the same being after the toils and vicissitudes of six thousand years in his new vocation: smaller, meaner, ignobler, but a million times sharper and cleverer. By way of corroboration of this view we may refer in passing to the Satan of the "Paradise Regained," who, though still a sublime and Miltonic being, dealing in high thoughts and high arguments, yet seems to betray in his demeanor the effects of four thousand years spent in a new walk. . . . Satan is a colossal figure, Mephistopheles an elaborate portrait; Satan is a fallen archangel scheming his future existence, Mephistopheles is the modern Spirit of Evil; Mephistopheles has a distinct marked physiognomy, Satan has not; Satan has a sympathetic knowledge of good, Mephistopheles knows good only as a phenomenon; much of what Satan says might be spoken by Raphael, a devilish spirit runs through all that Mephistopheles says; Satan's bad actions are preceded by noble reasonings, Mephistopheles does not reason; Satan's bad actions are followed by compunctious visitings, Mephistopheles never repents; Satan is often "inly racked," Mephistopheles can feel nothing more noble than disappointment; Satan conducts an enterprise, Mephistopheles enjoys an occupation; Satan has strength of purpose, Mephistopheles is volatile; Satan feels anxiety, Mephistopheles lets things happen; Satan's greatness lies in the vastness of his motives, Mephistopheles's in his intimate acquaintance with everything; Satan has a few sublime conceptions, Mephistopheles has accumulated a mass of observations; Satan declaims, Mephistopheles puts in remarks; Satan is conversant with the moral aspects of things and uses adjectives, Mephistopheles has a prefer-

ence for nouns, and uses adjectives only to convey significations which he *knows* to exist; Satan may end in being a devil, Mephistopheles is a devil irrecoverably.—DAVID MASSON.

II. *Adam and Eve.*—

[See bk. iv., l. 288-355, 598-688, 720-775; bk. ix.; bk. x., l. 715-1104; bk. xii., l. 552-649. For a comparison of Milton's portraiture of Adam and Eve with Mrs. Browning's, see Mrs. Browning—"Study of the Drama of Exile."]

The difficulty which met Milton in his portrait of our first parents was obviously to make them perfect without being unnatural; to make them sinless, and yet distinguish them from angels; to show them human, yet unfallen; to make, in short, a new thing on the earth—a man and a woman beautiful beyond desire, simple beyond disguise, graceful without consciousness, naked without shame, innocent but not insipid, lofty but not proud, uniting in themselves the qualities of childhood, manhood, and womanhood, as if, in one season, spring, summer, and autumn could be imagined. . . . Milton's Adam is himself as he was in his young manhood, ere yet the cares of life had ploughed his forehead or quenched his serene eyes. Eve, again, is Milton's life-long dream of what woman was and yet may be—a dream from which he again and again awoke weeping, because the bright vision had passed away and a cold reality alone remained.—GILFILLAN.

Eve's character, indeed, is one of the most wonderful efforts of the human imagination. She is a kind of abstract woman, essentially a typical being, an official "mother of all living." Yet she is a real, interesting woman, not only full of delicacy and sweetness, but with all the undefinable fascination, the charm of personality which such typical characters hardly ever have. Adam is far less successful. He has good hair—"hyacinthine locks" that "from his parted forelock manly hung," a "fair, large front," and "eye sublime," but he has little else that we care for. There is, in truth, no opportunity of displaying manly virtues, even if he possessed them. He has only to yield to his wife's solicitations, which he does. Nor are we

sure that he does it well. He is very tedious; he indulges in sermons which are good, but most men cannot but fear that so delightful a being as Eve must have found him tiresome. She steps away, however, and goes to sleep at some of the worst points.—BAGEHOT.

Paradise and its inhabitants are in sweet accordance, and together form a scene of tranquil bliss which calms and soothes whilst it delights the imagination. Adam and Eve, just moulded by the hand and quickened by the breath of God, reflect in their countenances and forms, as well as minds, the intelligence, benignity, and happiness of their author. Their new existence has the freshness and peacefulness of the dewy morning. Their souls, unsated and untainted, find an innocent joy in the youthful creation which spreads and smiles around them. Their mutual love is deep, for it is the love of young, unworn, unexhausted hearts, which meet in each other the only human objects on whom to pour forth their fulness of affection; and still it is serene, for it is the love of happy beings who know not suffering even by name; whose innocence excludes not only the tumults, but the thoughts of jealousy and shame; who, "imparadised in one another's arms," scarce dream of futurity, so blessed is their present being. We will not say that we envy our first parents, for we feel that there may be higher happiness than theirs—a happiness won through struggle with inward and outward foes; the happiness and power of moral victory; the happiness of disinterested sacrifices and wide-spread love; the happiness of boundless hope and of "thoughts which wander through eternity." Still there are times when the spirit, oppressed with pain, worn with toil, tired with tumult, sick at the sight of guilt, wounded in its love, baffled in its hope, and trembling in its faith, almost longs for the "wings of a dove, that it might fly away" and take refuge amidst the "shady bowers," the "vernal airs," the "roses without thorns," the quiet, the beauty, the loveliness of Eden.—DR. CHANNING.

The difference between the character of Eve in Milton

and Shakspeare's female characters is very striking, and it appears to me to be this: Milton describes Eve not only as full of love and tenderness for Adam, but as the constant object of admiration in herself. She is the idol of the poet's imagination, and he paints her whole person with a studied profusion of charms. She is the wife, but she is still as much as ever the mistress of Adam. She is represented, indeed, as devoted to her husband, as twining round him for support "as the vine curls her tendrils," but her own grace and beauty are never lost sight of in the picture of conjugal felicity. Adam's attention and regard are as much to her as hers to him, for "in the first garden of their innocence" he had no other objects or pursuits to distract his attention: she was both his business and his pleasure. Shakspeare's females, on the contrary, seem to exist only in their attachment to others. They are pure abstractions of the affections. Their features are not painted, nor the color of their hair. Their hearts only are laid open. We are acquainted with Imogen, Miranda, Ophelia, or Desdemona by what they thought and felt, but we cannot tell whether they were black, brown, or fair. But Milton's Eve is all of ivory and gold. . . . Eve is not only represented as beautiful, but with conscious beauty. Shakspeare's heroines are almost insensible of their charms, and wound without knowing it. They are not coquettes.—HAZLITT: *Essay on Milton's Eve*.

FAMOUS QUOTATIONS.

"Things unattempted yet in prose or rhyme."

"The mind is its own place, and in itself
Can make a heaven of hell, a hell of heaven."

"Better to reign in hell than serve in heaven."

"Let none admire
That riches grow in hell; that soil may best
Deserve the precious bane."

"Dropped from the zenith like a falling star."

"Darkness visible."

"Dark with excessive bright."

" His tongue
Dropped manna, and could make the worse appear
The better reason."
" All these and more came flocking."

METRE.

The use of blank verse was introduced into England by the Earl of Surrey (1517-1547), in his translation of the second and fourth books of the *Æneid*. Milton called his verse "English heroic verse without rhyme," and was the first to adapt it to epic poetry, using it in English as it had been employed by Homer in Greek, and Virgil in Latin. Milton has been variously criticised for his use of blank verse in the great epics, "*Paradise Lost*" and "*Paradise Regained*."

[Compare Milton's blank verse with that of Shakespeare; Thomson—"The Seasons;" Young—"The Night Thoughts;" Cowper—"The Task;" and Wordsworth—"The Excursion."]

Neither will I justify Milton for his blank verse, though I may excuse him by the example of Hannibal Caro and other Italians who have used it; for, whatever causes he alleges for the abolishing of rhyme (which I have not now the leisure to examine), his own particular reason is plainly this—that rhyme was not his talent; he has neither the ease of doing it nor the graces of it, which is manifest in his "*Juvenilia*," or verses written in his youth, where the rhyme is always constrained and forced, and comes hardly from him at an age when the soul is most pliant and the passion of love makes almost every man a rhymer though not a poet.—JOHN DRYDEN: *Dedication of Juvenal* (1693).

But whatever may be the advantage of rhyme, I cannot prevail on myself to wish that Milton had been a rhymer, for I cannot wish his work to be other than it is. Yet, like other heroes, he is to be admired rather than imitated. He that thinks himself capable of astonishing may write blank verse, but those that hope only to please must condescend to rhyme.—DR. JOHNSON.

I am not persuaded that the "Paradise Lost" would not have been more nobly conveyed to posterity, not, perhaps, in heroic couplets—although even *they* could sustain the subject if well balanced—but in the stanza of Spenser or of Tasso, or in the Terza rima of Dante, which the powers of Milton could easily have grafted in our language.—LORD BYRON.

Was there ever anything so delightful as the music of the "Paradise Lost?" It is like that of a fine organ: has the fullest and deepest tones of majesty, with all the softness and elegance of the Dorian flute; variety without end, and never equalled unless, perhaps, by Virgil.—COWPER (1779).

Milton's blank verse is the only blank verse in the language (except Shakspeare's) that deserves the name of verse.... Read any other blank verse but Milton's—Thomson's, Young's, Cowper's, Wordsworth's—and it will be found, from the want of the same insight into the hidden soul of harmony, to be mere lumbering prose.—HAZLITT.

CRITICISMS.

The old blind school-master, John Milton, hath published a tedious poem on the Fall of Man; if its length be not considered a merit, it hath no other.—EDMUND WALLER.

That "Paradise Lost" of Milton's which some are pleased to call a poem.—RYMER (1678).

A rough, unhewn fellow, that a man must sweat to read him.—PRIOR AND MONTAGU (1687).

One of the greatest, most noble, and most sublime poems which either the age or nation has produced.—JOHN DRYDEN (1675).

In "Paradise Lost" we feel as if we were admitted to the outer courts of the Infinite. In that all-glorious temple of genius inspired by truth we catch the full diapason of the heavenly organ. With its first choral swell the soul is lifted from the earth. In the "Divina Commedia," the man, the Florentine, the exiled Ghibelline, stands out, from first to last, breathing defiance and revenge. Milton, in

some of his prose works, betrays the partisan also ; but in his poetry we see him in the white robes of the minstrel, with upturned, though sightless, eyes, wrapt in meditation at the feet of the heavenly muse. Dante, in his dark vision, descends to the depths of the world of perdition, and, homeless fugitive as he is, drags his proud and prosperous enemies down with him, and buries them, doubly destroyed, in the flaming sepulchres of the lowest hell. Milton, on the other hand, seems almost to have purged off the dross of humanity. Blind, poor, friendless, in solitude and sorrow, with quite as much reason as his Italian rival to repine at his fortune and war against mankind, how calm and unimpassioned is he in all that concerns his own personality ! He deemed too highly of his divine gift to make it the instrument of immortalizing his hatreds. One cry alone of sorrow at his blindness, one pathetic lamentation over the evil days on which he had fallen, bursts from his full heart. There is not a flash of human wrath in all his pictures of woe. Hating nothing but evil spirits, in the childlike simplicity of his heart, his pure hands undefiled with the pitch of the political intrigues in which he had lived, he breathes forth his inexpressibly majestic strains—the poetry not so much of earth as heaven.—EDWARD EVERETT: *Orations and Speeches* (1853).

My predilection in youth was on the side of Homer, for I had read the "Iliad" twice and the "Odyssey" once before the "Paradise Lost." Averse as I am to everything relating to theology, and especially to the view of it thrown open by this poem, I recur to it incessantly as the noblest spectacle in the world of eloquence, harmony, and genius.—WALTER SAVAGE LANDOR.

Everything about Milton is wonderful ; but nothing is so wonderful as that, in an age so unfavorable to poetry, he should have produced the greatest of modern epic poems. We are not sure that this is not in some degree to be attributed to his want of sight. The imagination is notoriously most active when the external world is shut out.—T. B. MACAULAY: *Essay on Dryden*.

To sum up: "Paradise Lost" is a false poem, a grotesque poem. There is not one reader out of a hundred who can read the ninth and tenth books without smiling, or the eleventh and twelfth without yawning. The whole thing is without solidity; it is a pyramid resting on its apex, the most solemn of problems resolved by the most puerile of means. And, notwithstanding, "Paradise Lost" is immortal. It lives by a certain number of episodes which are forever famous. Unlike Dante, who must be read as a whole if we want really to seize his beauties, Milton ought to be read only by passages. But these passages form part of the poetical patrimony of the human race.—M. EDMOND SCHERER.

"Paradise Lost" is a study for imagination and elaborate musical structure.—LEIGH HUNT.

Perhaps the noblest monument of human genius.—DR. CHANNING.

The difficulties which Milton had to overcome in writing his "Paradise Lost" were immense. The gist of those difficulties may be defined as consisting in this—that the poet had at once to represent a supernatural condition of being and to construct a story. He had to describe the ongoings of angels, and at the same time to make one event follow another. It is comparatively easy for Milton to sustain his conception of those superhuman beings as mere objects or phenomena—to represent them flying singly through space like huge black shadows, or standing opposite to each other in hostile battalions; but to construct a story in which these beings should be the agents, to exhibit these beings, thinking, scheming, blundering, in such a way as to produce a likely succession of events, was enormously difficult. The difficulty was to make the course of events correspond with the reputation of the objects. To do this perfectly was literally impossible. It is possible for the human mind to conceive twenty-four great supernatural beings existing together at any given moment in space; but it is utterly impossible to conceive what would occur among those twenty-four beings during

twenty-four hours. The value of time, the amount of history that can be transacted in a given period, depends on the nature and prowess of the beings whose volitions make the chain of events; and so a lower order of beings can have no idea at what rate things happen in a higher. The mode of causation will be different from that with which they are acquainted. . . . Now, in everything relating to the physical action of the angels—even in carrying out this notion of their mode of being—Milton is most consistent. But it was impossible to follow out the superiority of these beings to its whole length. The attempt to do so would have made a narrative impossible. No human mind could do it. He had, therefore, except where the notion of physical superiority assisted him, to make events follow each other just as they would in a human narrative. The motives, the reasonings, the misconceptions of those beings, all that determined the succession of events, he had to make substantially human. The whole narrative, for instance, proceeds on the supposition that those supernatural beings had no higher degree of knowledge than human beings, with equal physical advantages, would have had under similar circumstances. . . . Milton, we are persuaded, had it vaguely in his mind, throughout "*Paradise Lost*," that the bounding peculiarity between the human condition of being and the angelic one he is describing is the law of gravitation. We, and all that is cognizable by us, are subject to this law; but creation may be peopled with beings who are not subject to it, and to us these beings are as if they were not. But whenever one of those beings becomes cognizable by us he instantly becomes subject to gravitation; and he must resume his own mode of being ere he can be free from its consequences. The angels were not subject to gravitation: that is to say, they had the means of moving in any direction at will. When they rebelled, and were punished by expulsion from Heaven, they did not *fall* out; for, in fact, so far as the description intimates, there existed no planet, no distinct material element, towards which they could gravitate. They were

driven out by a pursuing fire. Then, after their fall, they had the power of rising upward, of navigating space, of quitting Hell, directing their flight to one glittering planet, alighting on its rotund surface, and then bounding off again and away to another.—DAVID MASSON.

In delineating the blessed spirits, Milton has exhausted all the conceivable variety that could be given to pictures of unshaded sanctity; but it is chiefly in those of the fallen angels that his excellence is conspicuous above everything ancient or modern. Tasso had, indeed, portrayed an infernal council, and had given the hint to our poet of ascribing the origin of pagan worship to those reprobate spirits. But how poor and squalid, in comparison with the Miltonic Pandemonium, are the Scyllas, the Cyclopes, and the Chimeras of the Infernal Council of the "Jerusalem!" Tasso's conclave of fiends is a den of ugly, incongruous monsters; the powers of Milton's hell are godlike shapes and forms. Their appearance dwarfs every other poetical conception when we turn our dilated eyes from contemplating them. It is not their external attributes alone which expand the imagination, but their souls, which are as colossal as their stature; their "thoughts that wander through eternity;" the pride that burns amidst the ruins of their divine natures; and their genius, that feels with the ardor and debates with the eloquence of heaven.—THOMAS CAMPBELL.

The catalogue of the evil spirits in "Paradise Lost" is perhaps the most masterly account of ancient idolatry, brief as it is, in the English language, and at the same time serves to show that Milton had not only framed for himself a system of divinity, but a system of mythology also, the latter, indeed, far the more mature of the two.—ROBERT SOUTHEY: *London Quarterly Review*, xxxvi.

Of all the poets who have introduced into their works the agency of supernatural beings, Milton has succeeded best. . . . The spirits of Milton are unlike those of almost all other writers. His fiends in particular are wonderful creations: they are not metaphysical abstractions; they are not wicked men; they are not ugly beasts; they have

no horns, no tails, none of the fee-faw-fum of Tasso and Klopstock. They have just enough in common with human nature to be intelligible to human beings. Their characters are, like their forms, marked by a certain dim resemblance to those of men, but exaggerated to gigantic dimensions and veiled in mysterious gloom.—T. B. MACAULAY.

Milton's management of his angels and devils proves, as much as anything in the poem, the versatility of his genius, the delicacy of his discrimination of character, that Shakespearian quality in him which has been so much overlooked. He has represented five devils, all fallen, all eloquent, all in torment, hate, and hell, and yet all so distinct that you could with difficulty interchange a line of the utterances of each. None but Satan, the incarnation of egotism, could have said, "What matter were if I be still the same?" None but Moloch, the rash and desperate, could thus abruptly have broken silence: "My sentence is for open war." None but Belial, the subtle, far-revolving fiend, could have spoken of "those thoughts that wander through eternity." None but Mammon, the down-looking demon, would ever, alluding to the subterranean riches of hell, have asked the question, "What can hell show more?" Or, who but Beelzebub, the Metternich of Pandemonium, would have commenced his oration with such grave, terrific irony as

"Thrones and imperial powers, offspring of heaven,
Ethereal virtues, or these titles now
Must we renounce, and changing style, be called
Princes of hell?"

... "Paradise Lost" has sometimes been called the most perfect of human productions; it ought to be called the most ambitious. It is the Tower of Babel, the top of which did not, indeed, reach into heaven, but did certainly surpass all the other structures then upon earth. . . . It stands alone, unequalled—Man's Mountain.—GILFILLAN.

[If "Paradise Lost" be compared with the world's other great heroic epics—Homer's "Iliad" and "Odyssey," Virgil's "Æneid," the Spanish "Cid," the German "Niebelung-

enlied," Dante's "Divina Commedia," and Tasso's "Jerusalem Delivered"—it will be found to resemble most closely the "Divina Commedia." See comparisons of Milton and Dante, from Macaulay's "Essay on Milton" and Hallam's "Literature of Europe," vol. ii.]

STUDY OF "PARADISE REGAINED."

Thomas Elwood, Milton's Quaker friend, on returning to the poet his manuscript of "Paradise Lost" which had been committed him for perusal, remarked, "Thou hast said much here of Paradise lost, but what hast thou to say of Paradise found?" This question proved to be the seed of the future "Paradise Regained." Elwood himself has related the circumstances: "Milton made me no answer, but sat some time in a muse, then broke off the discourse and fell upon another subject. After the sickness was over, and the city well cleansed and become safely habitable again, he returned thither [the interview referred to above occurred at Giles Chalfont, Milton's country residence], and when afterwards I went to wait on him there—which I seldom failed of doing whenever my occasion led me to London—he showed me his second poem, called 'Paradise Regained,' and in a pleasant tone said to me, 'This is owing to you, for you put it into my head by the question you put to me at Chalfont, which before I had not thought of.'" The poem, published in 1671, was Milton's favorite production, but public sentiment has always been opposed to that of the poet, and "Paradise Regained" is universally regarded as inferior to "Paradise Lost."

Subject.—Christ's Temptation in the Wilderness, Matthew, chap. iv., verse 1-11.

I, who erewhile the happy garden sung,
By one man's disobedience lost, now sing
Recovered Paradise to all mankind,
By one man's firm obedience fully tried
Through all temptation, and the Tempter foil'd
In all his wiles, defeated and repuls'd,
And Eden rais'd in the waste wilderness.

Paradise Regained, l. 1-7.

"Paradise Regained" is little more than a paraphrase of the Temptation as found in the synoptical gospels. It is a marvel of ingenuity that more than two thousand lines of blank verse can have been constructed out of some twenty lines of prose without the addition of any invented incident, or the insertion of any irrelevant digression. In the first three books of "Paradise Regained" there is not a single simile; nor yet can it be said that the version of the Gospel narrative has the fault of most paraphrases, viz., that of weakening the effect and obliterating the chiselled features of the original. Let a reader take "Paradise Regained," not as a theme used as a canvas for poetical embroidery, an opportunity for an author to show off his powers of writing, but as a *bona fide* attempt to impress upon the mind the story of the Temptation, and he will acknowledge the concealed art of the genuine epic poet, bent before all things upon telling his tale.—MARK PAT-
TISON. [See Mrs. Browning, under *Study of the Seraphim*.]

Famous Passages.—

Soliloquy of John the Baptist, bk. i., l. 195-292.

Description of Rome, bk. iv., l. 25-108.

Athens, bk. iv., l. 236-284.

QUOTATIONS.

"Childhood shows the man,
As morning shows the day."

"When I was yet a child, no childish play
To me was pleasing; all my mind was set
Serious to learn and know, and thence to do
What might be public good; myself I thought
Born to that end—born to promote all truth,
All righteous things."

[These lines, spoken by his character, John the Baptist, have often been quoted as an autobiographical sketch of Milton's own childhood.]

"Athens the eye of Greece, mother of arts
And eloquence, native to famous wits."

"Socrates . . . whom well inspired the oracle pronounced
Wisest of men."

CRITICISMS.

"Paradise Regained" is the most perfect in *execution* of anything written by Milton.—WILLIAM WORDSWORTH.

"Paradise Regained" is tedious, though calm and beautiful.—CHATEAUBRIAND.

Should a poet of loftier muse than Milton hereafter appear—or, to speak more reverently, when the Milton of a better age shall arise—there is yet remaining one subject worthy his powers—the counterpart of "Paradise Lost." In the conception of this subject by Milton, then mature in the experience of his great poem, we have the highest human judgment that this is the one remaining theme. In his uncompleted attempt to achieve it we have the greatest cause for the doubt whether it be not beyond the grasp of the human mind in its present state of cultivation. But I am unwilling to think that this theme, immeasurably the grandest which can be contemplated by the mind of man, will never receive a practical illustration proportioned to its sublimity. It seems to me impossible that the time—perhaps far distant—should not eventually arrive when another Milton, divorcing his heart from the delights of life, purifying his bosom from its angry and its selfish passions, relieved by happier fortunes from care and sorrows, pluming the wings of his spirit in solitude by abstinence and prayer, will address himself to this only remaining theme of a great Christian epic.—EDWARD EVERETT.

Of "Paradise Regained" the general judgment seems now to be right—that it is in many points elegant, and everywhere instructive. It was not to be supposed that the writer of "Paradise Lost" could ever write without great effusions of fancy and exalted precepts of wisdom. The basis of "Paradise Regained" is narrow; a dialogue without action can never please like an union of the narrative and dramatic powers. Had this poem been written not by Milton, but by some imitator, it would have claimed and received universal praise.—DR. JOHNSON.

In "Paradise Regained" there are only two personages, both of whom are supernatural. Indeed, they can scarcely be called personages; the poet, in his fidelity to the letter, not having thought fit to open up the fertile vein of delineation which was afforded by the human character of Christ. The speakers are no more than the abstract principles of good and evil—two voices who hold a rhetorical disputation through four books and two thousand lines.—MARK PATTISON.

The principal defect of this poem is the new and contemptible light in which it discovers the Devil. The Satan of the "Paradise Lost" had many of the elements of the heroic; and even when starting from his toad-shape he recovers his grandeur instantly by his stature reaching the sky. But the Satan of the "Paradise Regained" is a mean, low, crawling worm—a little and limping fiend. He never looks the Saviour full in the face, but keeps nibbling at his heels. And although in this Milton has expressed the actual history of intellect and courage when separated from virtue, happiness, and hope, and degraded into the servile vassals of an infernal will, yet it is not so pleasing for us to contemplate the completed as it is the begun ruin. Around the former some rays of beauty continue to linger; the latter is desolation turned into despicable use. The Satan of the "Paradise Lost"—the high, the haughty, the consciously second only to the Most High—becomes, in the "Paradise Regained," at best, a clever conjuror, whose tricks are constantly baffled, and might, as they are here described, we think, be baffled by an inferior wisdom to that of incarnate Omnipotence.—GILFILLAN.

STUDY OF "SAMSON AGONISTES."—SAMSON AN ACTOR.

The rules and forms of Attic tragedy are so rigorously followed by Milton in this dramatic poem that from it as correct and vivid an idea of Greek tragedy can be obtained as from the dramas of Sophocles and Euripides. The Greeks observed three rules in the structure of their dramas, which are known as the Unity of Action, the Unity

of Time, and the Unity of Place: that is, that there should be but one plot, the period of action should be confined to one day, and its scene to one place. The tragedy is a dramatic paraphrase of the sixteenth chapter of Judges, and is entirely bereft of descriptive passages and imagery. "Samson Agonistes" was made by Milton the receptacle of his sorrows and afflictions; in this poem only did the poet allow his blindness to penetrate, and this was the finale. The work was rendered famous by Handel in the eighteenth century, who made of it his grand oratorio.

CRITICISMS.

We are by no means insensible to the merits of this celebrated piece, to the severe dignity of the style, the graceful and pathetic solemnity of the opening speech, or the wild and barbaric melody which gives so striking an effect to the choral passages. But we think it, we confess, the least successful effort of the genius of Milton.—T. B. MACAULAY.

It is the most unadorned poem that can be found. Even in "Paradise Regained" there is little richness of style, but the great panorama from the mount has a certain material magnificence which every one can appreciate. There is no splendor of this kind in the "Samson;" color, which in his early poems is most rich and glowing, and in "Paradise Lost" is still rich, begins to grow faint in "Paradise Regained," and disappears entirely in the "Samson." But the essential individuality of the man seems to appear only the more impressively. What you see here is not the dazzling talents and accomplishments of the man, but the man himself. It is pure greatness and grace—a white marble statue by the hand of a Phidias.—J. R. SEELEY.

It is the purest piece of literary sculpture in any language. It stands before you like a statue, bloodless and blind. There can be no doubt that Milton chose Samson as a subject, from the resemblance in their destinies. Samson, like himself, was made blind in the cause of his country, and through him as through a new channel does Mil-

ton pour out his old complaint, but more here in anger than in sorrow. Indeed, the poem might have been written by one who had been born blind, from its sparing natural scenery. He seems to spurn that bright and flowery world which has been shut against him, and to create within his darkened tabernacle a scenery and a companionship of his own, distinct as the scenery and companionship of dreams. It is, consequently, a naked and gloomy poem, and as its hero triumphs in death, so it seems to fall upon and crush its reader into prostrate wonder rather than to create warm and willing admiration. You believe it to be a powerful poem, and you tremble as you believe. —GILFILLAN.

"Samson Agonistes" is the latest of Milton's poems; we see in it, perhaps more distinctly than in "Paradise Regained," the ebb of a mighty tide. An air of uncommon grandeur prevails throughout, but the language is less poetical than in "Paradise Lost;" the vigor of thought remains, but it wants much of its ancient eloquence. Nor is the lyric tone well kept up by the chorus; they are too sententious, too slow in movement, and, except by the metre, are not easily distinguishable from the other personages. But this metre is itself infelicitous, the lines being frequently of a number of syllables not recognized in the usage of English poetry, and, destitute of rhythmical language, fall into prose. Milton seems to have forgotten that the ancient chorus had a musical accompaniment. The style of "Samson" being essentially that of "Paradise Lost" may show us how much more the latter poem is founded on the Greek tragedians than on Homer. In "Samson" we have sometimes the pompous tone of *Æschylus*, more frequently the sustained majesty of *Sophocles*; but the religious solemnity of Milton's own temperament, as well as the nature of the subject, has given a sort of breadth, an unbroken severity to the whole drama. It is, perhaps, not very popular, even with the lovers of poetry, yet upon close comparison we should find that it deserves a higher place than many of its prototypes. We

might search the Greek tragedies long for a character so powerfully conceived and maintained as that of Samson himself; and it is only conformable to the sculptural simplicity of that form of drama which Milton adopted that all the rest should be kept in subordination to it. "It is only," Johnson says, "by a blind confidence in the reputation of Milton that a drama can be praised in which the intermediate parts have neither cause nor consequence, neither hasten nor retard the catastrophe." Such a drama is certainly not to be ranked with "Othello" and "Macbeth," or even with the "Ædipus" or the "Hippolytus;" but a similar criticism is applicable to several famous tragedies in the less artificial school of antiquity—to the "Prometheus" and the "Persæ" of Æschylus, and, if we look strictly, to not a few of the two other masters.—HENRY HALLAM.

CHARACTERISTICS OF MILTON'S POETRY.

Sublimity.—Milton throws his own moral sublimity over the mean realities of life.—SIR JAMES MACKINTOSH.

No epic poet excites emotions so fervid as Homer, or possesses so much fire; but in point of sublimity he cannot be compared to Milton. The subject has for its object the imagery only, and its influence is not so much to occasion any fervor of feeling as the calmness of fixed astonishment. If we consider the subject as thus distinguished from every other qualification, Milton will appear to possess it in an unrivalled degree; and here, indeed, lies the secret of his power. The perusal of Homer inspires us with an ardent sensibility, Milton with the stillness of surprise. The one fills and delights the mind with the confluence of various emotions, the other amazes with the vastness of his ideas.—REV. ROBERT HALL.

In delineating Milton's character as a poet we are saved the necessity of looking far for its distinguishing attributes. *His name is almost identified with sublimity.* He is, in truth, the sublimest of men. He rises, not by effort or discipline, but by a native tendency and a godlike in-

stinct, to the contemplation of objects of grandeur and awfulness. He always moves with a conscious energy. There is no subject so vast or terrific as to repel or intimidate him. The overpowering grandeur of a theme kindles and attracts him.—DR. CHANNING.

Remoteness of Associated Ideas.—The most striking characteristic of the poetry of Milton is the extreme remoteness of the associations by means of which it acts on the reader. Its effect is produced, not so much by what it expresses, as by what it suggests; not so much by the ideas which it directly conveys, as by other ideas which are connected with them. He electrifies the mind through conductors. The most unimaginative man must understand the "Iliad." Homer gives him no choice, and requires from him no exertion, but takes the whole upon himself, and sets the images in so clear a light that it is impossible to be blind to them. The works of Milton cannot be comprehended or enjoyed unless the mind of the reader co-operate with that of the writer. He does not paint a finished picture, or play for a mere passive listener; he sketches, and leaves others to fill up the outline; he strikes the key-note, and expects his hearer to make out the melody. We often hear of the magical influence of poetry. The expression in general means nothing, but applied to the writings of Milton it is most appropriate. His poetry acts like an incantation. Its merit lies less in its obvious meaning than in its occult power. There would seem, at first sight, to be no more in his words than in other words; but they are words of enchantment. No sooner are they pronounced than the past is present and the distant near. New forms of beauty start at once into existence, and all the burial-places of the memory give up their dead. Change the structure of the sentence, substitute one synonyme for another, and the whole effect is destroyed. In support of these observations we may remark that scarcely any passages in the poems of Milton are more generally known or more frequently repeated than those which are little more than muster-rolls of names. They are not always more

appropriate or more melodious than other names, but they are charmed names; every one of them is the first link in a long chain of associated ideas. Like the dwelling-place of our infancy revisited in manhood, like the song of our country heard in a strange land, they produce upon us an effect wholly independent of their intrinsic value. One transports us back to a remote period of history; another places us among the novel scenes and manners of a distant region; a third evokes all the dear, classical recollections of childhood—the school-room, the dog-eared Virgil, the holiday, and the prize; a fourth brings before us the splendid phantoms of chivalrous romance—the trophied lists, the embroidered housings, the quaint devices, the haunted forests, the enchanted gardens, the achievements of enamoured knights, and the smiles of rescued princesses.—T. B. MACAULAY.

Seriousness.—Milton was cast on times too solemn and eventful, was called to take part in transactions too perilous, and had too perpetual need of the presence of high thoughts and motives to indulge himself in light and gay creations, even had his genius been more flexible and sportive. But Milton's poetry, though habitually serious, is always healthful and bright and vigorous. It has no gloom. He took no pleasure in drawing dark pictures of life, for he knew by experience that there is a power in the soul to transmute calamity into an occasion and nutriment of moral power and triumphant virtue. We find nowhere in his writings that whining sensibility and exaggeration of morbid feeling which makes so much of modern poetry effeminating. If he is not gay, he is not spirit-broken.—DR. CHANNING.

Waller's poems are almost entirely made up of flattery, and two-thirds of Dryden's consists of flattery and partly satire. . . . Not one word of flattery did Milton's pen let fall, not one word of insincere or interested party-spirit. He fed no patron with soft dedication, nor was received in the undistinguished race of wits in the library of any Bufo. He had not even the merits of the wit-poets, none

of their sprightliness or ease or point—there is not one polished couplet in his works—none of the exquisite miniature painting of “The Rape of the Lock.” He has, on the other hand, all the descriptive richness and distinctness, and all the music of the modern art-poets.—J. R. SEELEY.

Lofty Morality.—Milton praised everywhere chaste love, piety, generosity, heroic force. It was not from scruple, but it was innate in him: his chief need and faculty led him to noble conceptions. He took a delight in admiring, as Shakspeare in creating, as Swift in destroying, as Byron in combating, as Spenser in dreaming. Even on ornamental poems, which were only employed to exhibit costumes and introduce fairy-tales in masques, like those of Ben Jonson, he impressed his own character. They were amusements for the castle; he made out of them lectures on magnanimity and constancy. One of them, “Comus,” well worked out, with a complete originality and extraordinary elevation of style, is perhaps his masterpiece, and is simply the eulogy of virtue.—H. A. TAINE.

Harmony of Versification.—He was not a picturesque but a musical poet.—S. T. COLERIDGE.

The sense of vision delighted his imagination, but that of sound wrapped his whole soul in ecstasy.—HENRY HALLAM.

After I have been reading the “Paradise Lost” I can take up no other poet with satisfaction. I seem to have left the music of Handel for the music of the streets, or, at best, for drums and fifes. Although in Shakspeare there are occasional bursts of harmony, yet if there were many such in continuation it would be hurtful, not only in comedy, but also in tragedy. The greater part should be equable and conversational.—WALTER SAVAGE LANDOR.

We should not fulfil our duty were we not to say one word on what has been justly celebrated—the harmony of Milton’s versification. His numbers have the prime charm of expressiveness. They vary with, and answer to, the depth of tenderness or sublimity of his conceptions, and

hold intimate alliance with the soul. Like Michael Angelo, in whose hands the marble was said to be flexible, he bends our language, which foreigners reproach with hardness, into whatever forms the subject demands. All the treasures of sweet and solemn sounds are at his command. Words, harsh and discordant in the writings of less gifted men, flow through his poetry in a full stream of harmony.
—DR. CHANNING.

Elevation of Style and Classical Diction.—Milton's poetic style was as lofty as his character, and proceeded from it. Living at a time when criticism began to purify the verse of England, and being himself well acquainted with the great classical models, his work is free from the false conceits and the intemperance of the Elizabethan writers, and yet is as imaginative as theirs, and as various. He has their grace, naturalness, and intensity when he chooses, and he adds to it a sublime dignity which they did not possess. All the kinds of poetry which he touched, he touched with the ease of great strength, and with so much weight that they became new in his hands. He put a new life into the masque, the sonnet, the elegy, the descriptive lyric, the song, the choral drama, and he created the epic in England. The lighter love-poem he never wrote, and he kept satire for prose. In some points he was untrue to his descent from the Elizabethans, for he had no dramatic faculty and he had no humor. He summoned up in himself all the higher influences of the Renaissance, and when they had died in England, revived and handed them to us. His taste was as severe, his verse as polished, his method and language as strict as those of the school of Dryden and Pope that grew up when he was old. A literary past and present thus met in him, nor did he fail, like all the greatest men, to make a cast into the future. He began that pure poetry of natural description which has no higher examples to show in Wordsworth or Scott or Keats than his "L'Allegro" and "Il Penseroso." Lastly, he did not represent in any way the England that followed the tyranny, the coarseness, the sensuality, the falseness, or the irrelig-

ion of the Stuarts; but he did represent Puritan England and the whole career of Puritanism from its cradle to its grave.—STOPFORD A. BROOKE.

TAINÉ'S CHARACTERIZATION OF MILTON.

By the purity and elevation of their morals, by the fullness and connection of their style, by the noble chivalric sentiments, and their fine classical arrangement, Milton and Spenser are brothers. But Milton had yet other masters—Beaumont, Fletcher, Burton, Drummond, Ben Jonson, Shakspeare, the whole splendid English Renaissance, and behind it the Italian poesy, Latin antiquity, the fine Greek literature, and all the sources whence the English Renaissance sprang. He continued the great current, but in a manner of his own. He took their mythology, their allegories, sometimes their conceits, and discovered anew their rich coloring, their magnificent sentiment of living nature, their inexhaustible admiration of forms and colors; but at the same time he transformed their diction, and employed poetry in a new service. He wrote, not by impulse and at the mere contact with things, but like a man of letters, a classic, in a scholar-like manner, with the assistance of books, seeing objects as much through previous writings as in themselves, adding to his images the images of others, borrowing and recasting their inventions as an artist who unites and multiplies the bosses and driven gold already entwined on a diadem by twenty workmen. He made thus for himself a composite and brilliant style, less natural than that of his precursors, less fit for effusions, less akin to the lively first glow of sensation, but more solid, more regular, more capable of concentrating in one large patch of light all their sparkle and splendor. He brings together, like *Æschylus*, words of "six cubits," plumed and decked in purple, and makes them pass like a royal train before his idea to exalt and announce it. When still quite young, on his quitting Cambridge, he inclined to the magnificent and grand. He wanted a great flowing verse, an ample and sounding strophe, vast periods of fourteen and four-

and-twenty lines. He did not face objects on a level, as a mortal, but from on high, like those archangels of Goethe, who embrace at a glance the whole ocean lashing its coasts, and the earth rolling on, wrapt in the harmony of the fraternal stars. It was not life that he felt, like the masters of the Renaissance, but grandeur, like Æschylus and the Hebrew seers, manly and lyric spirits like his own, who, nourished like him in religious emotions and continuous enthusiasm, like him displayed sacerdotal pomp and majesty. To express such a sentiment, images, and poetry addressed only to the eyes were not enough; sounds also were requisite, and that more introspective poetry which, purged from corporeal shows, could reach the soul. . . . On his return from Italy, controversy and action carried him away: prose begins, poetry is arrested. From time to time a patriotic or religious sonnet breaks the long silence: now to praise the chief Puritans, Cromwell, Vane, Fairfax; now to celebrate the death of a pious lady or the life of a "virtuous young lady;" once to pray God "to avenge his slaughter'd saints," the unhappy Protestants of Piedmont, "whose bones lie scatter'd on the Alpine mountains cold;" again, on his second wife, dead a year after their marriage, his well-beloved "saint"—"brought to me, like Alcestis, from the grave, . . . came, vested all in white, pure as her mind;" loyal friendships, sorrows bowed to or subdued, aspirations generous or stoical, which reverses did but purify. Old age came; cut off from power, action, even hope, he returned to the grand dreams of his youth. As of old, he went out of this lower world in search of the sublime, for the actual is petty and the familiar seems dull. He selects his new characters on the verge of sacred antiquity, as he selected his old ones on the verge of fabulous antiquity; because distance adds to their stature, and habit, ceasing to measure, ceases also to deprecate them. Just now we had creatures of fancy: Joy, daughter of Zephyr and Aurora; Melancholy, daughter of Vesta and Saturn; Comus, son of Circe, ivy-crowned, god of echoing woods and turbulent excess. Now we have

Samson, the despiser of giants, the elect of Israel's God, the destroyer of idolators, Satan and his peers, Christ and his angels; they come and rise before our eyes like superhuman statues, and their far removal, rendering vain our curious hands, preserves our admiration and their majesty. We rise farther and higher to the origin of things, amongst eternal beings, to the commencement of thought and life, to the battles of God, in this unknown world where sentiments and existences, raised above the ken of man, elude his judgment and criticism to command his veneration and awe. The sustained song of solemn verse unfolds the actions of these shadowy figures, and then we experience the same emotion as in a cathedral while the music of the organ rolls along among the arches, and amidst the brilliant light of the tapers clouds of incense hide from our view the colossal columns. But if the heart remains unchanged, the genius has become transformed. Manliness has supplanted youth; the richness has decreased, the severity has increased. Seventeen years of fighting and misfortune have steeped his soul in religious ideas. Mythology has yielded to theology; the habit of discussion has ended by subduing the lyric flight; accumulated learning by choking the original genius. The poet no more sings sublime verse: he relates or harangues in grave verse; he no longer invents a personal style: he imitates antique tragic or epic. In "Samson Agonistes" he hits upon a cold and lofty tragedy; in "Paradise Regained" on a cold and noble epic; he composes an imperfect and sublime poem in "Paradise Lost." . . . The chance of a throne preserved, then re-established, led him, before the revolution took place, into pagan and moral poetry; after the revolution, into Christian and moral verse. In both he aims at the sublime and inspires admiration; because the sublime is the work of enthusiastic reason, and admiration is the enthusiasm of reason. In both he arrives at his point by the accumulation of splendors, by the sustained fulness of poetic song, by the greatness of his allegories, the loftiness of his sentiments, the description of infinite objects and heroic emotions. In the

first a lyrist and a philosopher, with a wider poetic freedom, and the creator of a stronger poetic illusion, he produces almost perfect odes and choruses. In the second, an epic writer and a Protestant enslaved by a strict theology, robbed of the style which makes the supernatural visible, deprived of the dramatic sensibility which creates varied and living souls, he accumulates cold dissertations, transforms man and God into orthodox and vulgar machines, and only regains his genius in endowing Satan with his republican soul, in multiplying grand landscapes and colossal apparitions, in consecrating his poetry to the praise of religion and duty. In his works we recognize two Englands—one impassioned for the beautiful, devoted to the emotions of an unshackled sensibility and the fancies of pure imagination, with no law but the natural feelings, and no religion but natural belief, willingly pagan, often immoral, such as it is exhibited by Ben Jonson, Beaumont, Fletcher, Shakspeare, Spenser, and the superb harvest of poets which covered the ground for a space of fifty years; the other fortified by a practical religion, void of metaphysical invention, altogether political, worshipping rule, attached to measured, sensible, useful, narrow opinions, praising the virtues of the family, armed and stiffened by a rigid morality, driven into prose, raised to the highest degree of power, wealth, and liberty.

TWO FAMOUS COMPARISONS OF MILTON AND DANTE.

[See "Anglo-Saxon Age—*Italy*" for a sketch of Dante; also a comparison of Chaucer and Dante under "Chaucer."]

We cannot, we think, better illustrate our opinion respecting our own great poet than by contrasting him with the father of Tuscan literature. The poetry of Milton differs from that of Dante as the hieroglyphics of Egypt differ from the picture-writing of Mexico. The images which Dante employs speak for themselves; they stand simply for what they are. Those of Milton have a signification which is often discernible only to the initiated. Their value depends less on what they directly represent

than on what they remotely suggest. However strange, however grotesque, may be the appearance which Dante undertakes to describe, he never shrinks from describing it. He gives us the shape, the color, the sound, the smell, the taste; he counts the numbers; he measures the size. His similes are the illustrations of a traveller. Unlike those of other poets, and especially of Milton, they are introduced in a plain, business-like manner; not for the sake of any beauty in the objects from which they are drawn; not for the sake of any ornament which they may impart to the poem; but simply in order to make the meaning of the writer as clear to the reader as it is to himself. The ruins of the precipice which led from the sixth to the seventh circle of hell were like those of the rock which fell into the Adige on the south of Trent. The cataract of Phlegethon was like that of Aqua Cheta at the Monastery of St. Benedict. The place where the heretics were confined in burning tombs resembled the vast cemetery of Arles. Now let us compare with the exact details of Dante the dim intimations of Milton. We will cite a few examples. The English poet has never thought of taking the measure of Satan. He gives us merely a vague idea of vast bulk. In one passage the fiend lies stretched out, huge in length, floating many a rood, equal in size to the earth-born enemies of Jove, or to the sea-monster which the mariner mistakes for an island. When he addresses himself to battle against the guardian angels, he stands like Teneriffe or Atlas; his stature reaches the sky. Contrast with these descriptions the lines in which Dante has described the gigantic spectre of Nimrod: "His face seemed to me as long and as broad as the ball of St. Peter's at Rome; and his other limbs were in proportion; so that the bank, which concealed him from the waist downward, nevertheless showed so much of him that three tall Germans would in vain have attempted to reach to his hair." We are sensible that we do no justice to the admirable style of the Florentine poet; but Mr. Cary's translation is not at hand, and our version, however rude,

is sufficient to illustrate our meaning. Once more, compare the lazar-house in the eleventh book of the "Paradise Lost" with the last ward of Malebolge, in Dante. Milton avoids the loathsome details, and takes refuge in indistinct but solemn and tremendous imagery: Despair hurrying from couch to couch to mock the wretches with his attendance; Death shaking his dart over them, but, in spite of supplications, delaying to strike. What says Dante? "There was such a moan there as there would be if all the sick who, between July and September, are in the hospitals of Valdichiana, and of the Tuscan swamps, and of Sardinia, were in one pit together; and such a stench was issuing forth as is wont to issue from decayed limbs." We will not take upon ourselves the invidious office of settling precedence between two such writers. Each in his own department is incomparable, and each, we may remark, has wisely, or fortunately, taken a subject adapted to exhibit his peculiar talent to the greatest advantage. The "Divine Comedy" is a personal narrative. Dante is the eye-witness and ear-witness of that which he relates. He is the very man who has heard the tormented spirits crying out for the second death, who has read the dusky characters on the portal within which there is no hope, who has hidden his face from the terrors of the Gorgon, who has fled from the hooks and the seething pitch of Barbariccia and Draghignazzo. His own hands have grasped the shaggy sides of Lucifer; his own feet have climbed the mountain of expiation; his own brow has been marked by the purifying angel. The reader would throw aside such a tale in incredulous disgust, unless it were told with the strongest air of veracity, with a sobriety even in its horrors, with the greatest precision and multiplicity in its details. The narrative of Milton in this respect differs from that of Dante, as the adventures of Amadis differ from those of Gulliver. . . . Poetry which relates to the beings of another world ought to be at once mysterious and picturesque. That of Milton is so. That of Dante is picturesque, indeed, beyond any that ever was written.

But it is picturesque to the exclusion of all mystery. . . . The poetry of these great men has, in a considerable degree, taken its character from their moral qualities. They are not egotists. They rarely obtrude their idiosyncracies on their readers. They have nothing in common with those modern beggars for fame who extort a pittance from the compassion of the inexperienced by exposing the nakedness and sores of their minds. Yet it would be difficult to name two writers whose works have been more completely, though undesignedly, colored by their personal feelings. The character of Milton was peculiarly distinguished by loftiness of spirit; that of Dante by intensity of feeling. In every line of the "*Divine Comedy*" we discern the asperity which is produced by pride struggling with misery. There is perhaps no work in the world so deeply and uniformly sorrowful. The melancholy of Dante was no fantastic caprice. It was not, as far as at this distance of time can be judged, the effect of external circumstances. It was from within. . . . Milton was, like Dante, a statesman and a lover; and, like Dante, he had been unfortunate in ambition and in love. . . . But the strength of his mind overcame every calamity. Neither blindness, nor gout, nor age, nor penury, nor domestic afflictions, nor political disappointments, nor abuse, nor proscription, nor neglect, had power to disturb his sedate and majestic patience.—T. B. MACAULAY.

Milton has, in common with Dante, a uniform seriousness, for the brighter coloring of both is but the smile of a pensive mind, a fondness for argumentative speech, and for the same strain of argument. This, indeed, proceeds in part from the general similarity, the religious and even theological cast of their subjects; I advert particularly to the last part of Dante's poem. We may almost say, when we look to the resemblance of their prose writings, in the proud sense of being born for some great achievement, which breathes through the "*Vita Nuova*," as it does through Milton's earlier treatises, that they were twin spirits, and that each might have animated the other's

body; that each would, as it were, have been the other, if he had lived in the other's age. As it is, I incline to prefer Milton, that is, the "*Paradise Lost*," both because the subject is more extensive, and because the resources of his genius are more multifarious. Dante sins more against good taste, but only, perhaps, because there was no good taste in his time; for Milton has also too much a disposition to make the grotesque accessory to the terrible. Could Milton have written the lines on Ugolino? Perhaps he could. Those on Francesca? Not, I think, every line. Could Dante have planned such a poem as "*Paradise Lost*?" Not certainly, being Dante in 1300; but, living when Milton did, perhaps he could. It is, however, useless to go on with questions that no one can fully answer. To compare the two poets, read two or three cantos of the *Purgatory* or *Paradise*, and then two or three hundred lines of "*Paradise Lost*." Then take Homer, or even Virgil; the difference will be striking. Yet, notwithstanding this analogy of their minds, I have not perceived that Milton imitates Dante very often, probably from having committed less to memory while young (and Dante was not the favorite poet of Italy when Milton was there) than of Ariosto and Tasso. Each of these great men chose the subject that suited his natural temper and genius. What, it is curious to conjecture, would have been Milton's success in his original design—a British story? Far less, surely, than in "*Paradise Lost*;" he wanted the rapidity of the common heroic poem, and would always have been sententious, perhaps arid and heavy. Yet, even as religious poets, there are several remarkable distinctions between Milton and Dante. It has been justly observed that in the *Paradise* of Dante he makes use of but three leading ideas—light, music, and motion; and that Milton has drawn Heaven in less pure and spiritual colors. The philosophical imagination of the former, in this third part of his poem, almost defecated from all sublunary things by long and solitary musing, spiritualizes all it touches. The genius of Milton, though itself subjective, was less so

than that of Dante; and he has to recount, to describe, to bring deeds and passions before the eye. And two peculiar causes may be assigned for this difference in the treatment of celestial things between the "Divine Comedy" and the "Paradise Lost"—the dramatic form which Milton had originally designed to adopt, and his own theological bias towards anthropomorphism, which his posthumous treatise on religion has brought to light.—HENRY HALLAM.

MILTON'S VOCABULARY.

The words in Milton's poems have been counted, and it appears that he employs eight thousand, while Shakspeare's plays and poems yield about fifteen thousand. From this it might be inferred that the Miltonic vocabulary is only half as rich as that of Shakspeare. But no inference can be founded upon the absolute number of words used by any writer. We must know not the total of different words, but the *proportion* of different words to the whole of any writer's words. Now, to furnish a list of one hundred different words, the English Bible requires 531 common words, Shakspeare 164, Milton 135 only.—MARK PATTISON.

BOOKS OF REFERENCE.

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| <p>I. Biographies: The original sources are the lives written by Aubrey, a contemporary and friend of Milton, by Wood, who had access to Aubrey's MSS., and by Phillips, who was the poet's nephew.</p> <p>Of subsequent biographies, the latest are by David Masson and Mark Pattison. The former, complete in 6 vols., is the finest work of its kind in the language. The latter is edited by Morley in the "English Men of Letters." There are also Mitford's <i>Memoir</i>, and the lives by Dr. Johnson and De Quincey.</p> <p>II. Essays, Reviews, etc.:</p> <p>Lamartine's "Celebrated Characters."</p> | <p>Hallam's "History of Literature," vol. ii.</p> <p>David Masson's "Three Devils."</p> <p>Reed's "Lectures on the British Poets," vol. i.</p> <p>John A. Himes's "A Study of Paradise Lost."</p> <p>Essays by J. R. Seeley, J. R. Lowell, Dr. Channing, Macaulay, De Quincey, Gilfillan, Bagehot, and Hazlitt.</p> <p>Samuel T. Coleridge's <i>Lecture on Milton</i>.</p> <p>Addison on "Paradise Lost," in the <i>Spectator</i>, Nos. 267, 273, 279, 285, 291, 297, 303, 309, 315, 321, 327, 333, 339, 345, 351, 357, 363, 369.</p> |
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VI.
AGE OF DRYDEN AND THE
RESTORATION.

A.D. 1660-1700.

**SUPREMACY OF FRENCH INFLUENCE OVER LIFE AND
LITERATURE.**

**CULMINATION OF ENGLISH BURLESQUE IN BUTLER'S
"HUDIBRAS."**

**FOUNDATION OF THE CLASSICAL SCHOOL IN POETRY BY
JOHN DRYDEN.**

CORRUPTION OF THE ENGLISH DRAMA.

**METAPHYSICAL SPECULATION AND SCIENTIFIC RESEARCH
UNDER LOCKE, NEWTON, AND BOYLE.**

CHARACTERISTICS OF THE AGE OF DRYDEN AND THE RESTORATION,

WITH HISTORICAL, SCIENTIFIC, AND ART NOTES.

A.D. 1660-1700.

English Sovereigns	{	Stuarts	{	CHARLES II., 1660-1685. JAMES II., 1685-1688.
		House of Nassau	{	WILLIAM III., 1688-1702, and MARY (died 1694).

SUPREMACY OF FRENCH INFLUENCE OVER LIFE AND LITERATURE.

PURITANISM extinguished the last sparks of Italian influence in England, and, with the Restoration, France, who was fast gathering in her hands the reins of European civilization, began to mould English life and literature. "Charles II.," says an English critic, "had brought back with him from exile French manners, French morals, and, above all, French taste. . . . The young lords who were to make the future court of Charles II., no doubt found in Paris an elegance, beside which the homely bluntness of native manners seemed rustic and underbred. They frequented a theatre where propriety was absolute upon the stage, though license had its full swing behind the scenes. They brought home with them to England debauched morals, and that urbane discipline of manners which is so agreeable a substitute for discipline of mind. Before the end of the seventeenth century, John

Return of Charles II. from exile, 1660. So great was the public rejoicing on his entrance into London that the restored monarch exclaimed, "It must have been my own fault, surely, that I did not return long before to such loyal and loving subjects."

Re-opening of the theatres. Two companies were granted exclusive privileges by the king: one, called the "King's Com-

pany," acted in Drury Lane; the other, known as the "Duke of York's Company," in Lincoln's Inn Fields.

Appearance of the first English actress as Desdemona, 1660.

Introduction of scenery and decorations on the English stage, 1661.

Bull was pretty well persuaded, in a bewildered kind of way, that he had been vulgar, and especially that his efforts in literature showed marks of native vigor, indeed, but of a vigor clownish and uncouth. . . . Dryden, one of the most truly English of English poets, did more than all others combined to bring about the triumphs of French standards in taste and French principles in criticism. . . . Between 1660 and 1700 more French words, I believe, were directly transplanted into our language than in the century and a half since. What was of more consequence, French ideas came with them, shaping the form, and through that modifying the spirit of our literature." [See "France—*Extension of French Influence over all Europe.*"]

CULMINATION OF ENGLISH BURLESQUE IN BUTLER'S "HUDIBRAS."

Epithets "Whig" and "Tory" substituted for "Roundhead" and "Cavalier"—the former opposing the crown, the latter advocating it.

Trial and execution of the regicides—those who had been most active in the death of the king's father, Charles I.

Establishment of the Royal Society for the Promotion of Science, 1662.

Probably no class of men ever existed whose outer characteristics so readily provoked satire as the Puritans. Before the Restoration, wits had taken it upon themselves to caricature their peculiarities; and now that the system of Puritanism was proven a failure and deprived of its political influence, there was scarcely any limit to the ridicule showered upon it. Burlesque upon Puritanism became the fashion among the Frenchified courtiers of Charles II.'s reign. The would-be witty cavaliers entertained courtly circles by their mockeries of Puritan phrase, twang, and sobriety, and the most pedantic buffoonery found acceptance if it was directed against the detested sect. The hand-book of this diversion was Samuel Butler's "Hudibras," published in three parts—the first in 1663, the second soon after, and the third in 1678. The poem was a burlesque satire upon the Puritan party, par-

ticularly its two sects, Presbyterians and Independents. Sir Hudibras, its hero, and evidently modelled after Don Quixote, represents the Presbyterians, and goes about with his clerk, Ralph, who stands for the Independents, redressing wrongs and pocketing beatings.

The poem, though incomplete, extends to more than ten thousand verses, and many of its terse lines and similes have become identified with the language. Such are—

"For what is worth in anything,
But so much money as 'twill bring?"

"Whatever sceptic could inquire for,
For every why he had a wherefore."

"For wedlock without love, some say,
Is but a lock without a key."

"He therefore sent out all his senses,
To bring him in intelligences."

"Doubtless the pleasure is as great
Of being cheated as to cheat;
As lookers on feel most delight
That least perceive a juggler's sleight;
And still the less they understand,
The more they admire his sleight-of-hand."

The popularity of the work was immense: Charles II. kept it constantly in his pocket, and courtiers quoted its witty phrases in conversation. For at least half a century after its publication it was still read and talked of; and it was in 1726-27 that the famous edition of it, illustrated by Hogarth, was issued. "Hudibras" has been pronounced the best burlesque in the language, and Byron's "Don Juan" seems to be its only parallel in wit. "If inexhaustible wit could give perpetual pleasure," said Dr. Johnson, "no eye could ever leave half read the work of Butler. . . . However, astonishment soon becomes a toilsome pleasure, and the paucity of

Supremacy of the Betterton School on the stage. Thomas Betterton (1635-1710) was the great actor of the Restoration. Charles II. sent him to France to obtain ideas concerning theatrical arrangements. He was called "Infallible Tom," and styled the English Roscius till the time of Garrick. Dryden listened to his criticisms, Pope heeded his advice, and Addison praised him in the *Tatler*. Mrs. Betterton was the first great Lady Macbeth.

First appearance of the famous Nell Gwynne at Drury Lane, in Dryden's "Indian Emperor," 1665.

Establishment of the first National Observatory at Greenwich: astronomical observations by Flamsteed, the Astronomer-royal.

War with the
Dutch, 1665-
1667.

events fatigues the attention and makes the perusal of the book tedious." Satire was also effectively wielded by the Puritans during this age, and Andrew Marvell attacked powerfully the vices and debaucheries of court life.

FOUNDATION OF THE CLASSICAL SCHOOL IN POETRY BY JOHN DRYDEN.

Terrible plague
in London—
fatal to 90,000
inhabitants—
1665.

Annus Mira-
bilis, 1666.
Great fire in
London, which
raged four days,
and destroyed
two-thirds of
the city. [See
Dryden's poem
"Annus Mira-
bilis."]

Persecution of
Non-conform-
ists; trial of
William Penn.

French influence brought about a change in the mechanism of English literature, both prose and poetry, but more particularly the latter. The poets of France labored to attain a more correct and classical phraseology; and when, about 1670, Boileau promulgated his poetic creed in the critical poem, "*L'Art Poétique*," it was adopted as the criterion of criticism all over Europe. The spirit of Boileau was transplanted into England by John Dryden, who may be said to have monopolized English poetry from the Restoration to his death, in 1700. He founded the classical school. In his poetry intellect began to take the place of passion, and reason of fancy; then appeared for the first time in England that classical, or so-called correct style, from its rigid conformity to established rules of art, which culminated under Pope in the succeeding age. But the decline of poetry was not alone in quality; its quantity also decreased. The age was remarkable for its lack of poetic genius. Besides "glorious John" and Samuel Butler (Milton, of course, excepted), there were no English poets who are now held in any regard during the latter half of the seventeenth century.

CORRUPTION OF THE ENGLISH DRAMA.

Commence-
ment of St.
Paul's Cathed-

The transformation in public taste after the Restoration was displayed especially in the

drama. "Familiarized by their stay in France with the tragic style of Corneille and other dramatists of the court of Louis XIV.," says Professor Masson, "the Royalists brought back the taste with them into England; and the poets who catered for them hastened to abandon the Shakespearian tragedy, with its large range of time and action, and its blank verse, and to put on the stage tragedies of sustained and decorous declamation in the heroic or rhymed couplet, conceived as much as possible after the model of Corneille." The grand productions of the Elizabethan dramatists were scoffed at and discarded for plays which drew their material from artificial society rather than nature, and pandered to the profligacy and corruption of the times. Dryden alone venerated Shakespeare, over whom he pronounced his noblest panegyric, and while copying Molière and Corneille he devoted much study to his works. The writers of the "new drama," besides Dryden, were Wycherley, Congreve, Vanbrugh, Farquhar, Lee, Rowe, and Otway.

William Wycherley (1640-1715).—Educated in the household of a French gentleman, Wycherley returned to England at the Restoration a staunch Papist, a fine gentleman, and a polished wit. He soon became a favorite of Charles II., and a society hero. His comedies display considerable brilliancy, but are saturated with immorality. The most important of them are "The Gentleman Dancing-Master," taken in great measure from Calderon, "The Country Wife," and "The Plain Dealer," derived from Molière. Macaulay says of him: "The only thing original about Wycherley—the only thing which he could furnish from his own mind—was profligacy." [See Alexander Pope—*Friends*.]

dral, under the management of Sir Christopher Wren, 1675.

Marriage of Mary, the daughter of James, Duke of York, to William, Prince of Orange, 1677.

Alterations of Windsor Castle, the royal summer residence, into a Frenchified style.

Death of the great portrait-painter, Sir Peter Lely, 1680. He resided in England most of his life, and was highly favored by Charles II., who knighted him, and for whom he painted the voluptuous beauties of his court.

Halley's discovery of the great comet, 1680. The first successful prediction of the return of a comet made by him in 1681.

Universality of coffee-houses, which were in those days what clubs are in our time. Coffee had come into use at the close of the Civil War; but the popularity of the coffee-houses sprang not from the pleasure the beverage afforded, but from the chat over the cups. The most celebrated was the great coffee-house in Covent Garden—Will's Coffee-house—where the wits of the town assembled about Dryden's arm-chair.

Creation of a Literary Class. "Dryden was not only the first to create a literary class; he was the first to impress the idea of literature on the English mind. Master as he was alike of poetry and prose, covering the fields both of imagination and criticism, seizing for literary treatment all the more prominent topics of the society about him, Dryden realized in his own personality the existence of a new power which was thenceforth to tell steadily on the world."—J. R. GREEN.

William Congreve (1670–1729).—Congreve was the foremost comic dramatist of his time. He united talent and genius with the tastes of a man of fashion. When Voltaire called upon him, Congreve denied his profession as a poet, and begged his guest to look upon him only as a *gentleman*. "If you had been merely a gentleman," Voltaire replied, "I should not have come to see you." His life was remarkable for its uninterrupted success and popularity. At the early age of twenty-four his literary abilities ranked him high in the estimation of his contemporaries. "Love for Love" (1695) is Congreve's masterpiece; its success on the stage has scarcely ever been equalled by any theatrical performance. In 1700 he retired from the literary field, and passed the remainder of his life in ease and luxury, courted and idolized by ministers and peers. Dryden had a high appreciation of his genius, and Pope dedicated to him his translation of Homer.

Sir John Vanbrugh (1666–1726), the famous architect, exhibited his talents in five comedies, characterized by fertility of invention and a general coarseness.

George Farquhar (1678–1708), an Irishman, came to England and took up the *role* of the dramatist for ten years. His comedies are distinguished for originality and vivacity.

The most eminent tragic dramatist of the age was *Thomas Otway* (1651–1685), whose plays—"The Orphan" and "Venice Preserved"—will ever keep their place on the stage. The dramas of *Nathaniel Lee* (d. 1692) have about them a tragic weirdness; while *Nicholas Rowe* (1674–1718) is celebrated as the first to attempt a critical edition of Shakespeare's plays.

METAPHYSICAL SPECULATION AND SCIENTIFIC RESEARCH UNDER LOCKE, NEWTON, AND BOYLE.

The tendency towards metaphysical speculation, which appeared about the time of the Restoration, received a powerful impulse from the Revolution of 1688. Several bold attacks on the ancient philosophy were made by Glanvil, but his works, like those of Hobbes, were little known except to students. It was John Locke (1632-1704) who effected that reform in metaphysics which Bacon had previously accomplished in natural science. His "Essay on the Human Understanding" (1690), "perhaps the first, and still the most complete, chart of the human mind which has been laid down, the most ample repertory of truths relating to our intellectual being, and the one book which we are compelled to name as the first in metaphysical science," was universally read and adopted as the acknowledged code of English philosophy. In his "Treatise on Civil Government," Locke extended the doctrines laid down in Hobbes's "Leviathan" (1651). This work declared "(1) that the people have a right to take away the power given by them to the ruler, (2) that the ruler is responsible to the people for the trust reposed in him, and (3) that legislative assemblies are supreme as the voice of the people." It was a death-blow to the theory of Divine Right, and embodied the political ideas of the revolutionists of 1688. His other works were "Letters on Toleration," "On the Conduct of the Understanding," and "Vindication of the Reasonableness of Christianity." As a philosopher, Locke stands at the head of the so-called sensational school in England. His doctrines were claimed by their respective adherents as

Revolution of 1688, by which James II. was dethroned, and the Crown settled upon William of Orange and his wife Mary, the eldest daughter of James.

Sir William Temple's "Essays."

Commencement of the letter-writing literature in England, under Lady Rachel Russell.

Stage reform: Jeremy Collier, an eminent theologian, attacked the obscenity and immorality of the stage in an energetic and witty pamphlet, to which Wycherly, Congreve, and Vanbrugh responded; thus a sharp controversy ensued, which resulted in giving to literature a higher moral tone.

The celebrated Boyle and Bentley controversy, 1692-1699. [See "Classical Age—Swift."]

Great advancement made during this age in astronomy, chemistry, mineralogy, zoology, botany, medicine, and physiology.

Peace of Ryswick, by which France acknowledged William King of England, 1697.

Rise of Russia; visit of Peter the Great to England, 1698.

Death of Dryden, 1700.

the basis of those two diametrically opposed branches of British philosophy—the scepticism of Hume and the common-sense school of Reid, Stewart, and Brown. But in the mean time great progress was also being made in natural philosophy. At Trinity College, Cambridge, Sir Isaac Newton (1642–1727) was experimenting in mechanics, optics, and astronomy; there he formed his theory of light and discovered the law of gravitation. In 1689 the Newtonian system was first published in his great work, entitled “*Philosophiæ Naturalis Principia Mathematica*,” his important treatise on “Optics” was not published till 1704. Newton is the greatest of English philosophers. To some friends who were expressing their admiration of his great discoveries he once said: “To myself I seem to have been as a child playing on the sea-shore, while the immense ocean of truth lay unexplored before me.” Both metaphysical speculation and scientific research were carried on by Robert Boyle (1627–1691), a true successor of Lord Bacon. He discovered the law of the air’s elasticity—that its bulk is inversely as the pressure—and made great advancement in chemistry.

CHARACTERISTICS OF THE CONTEMPORARY LITERATURES OF FRANCE, GERMANY, ITALY, AND SPAIN,
WITH HISTORICAL, SCIENTIFIC, AND ART NOTES.

I. **France.**—Age of LOUIS XIV.

ON the death of Cardinal Mazarin, in 1661, Louis XIV., at the age of twenty-two, took upon himself the entire control of affairs, and by his vigorous and skilful administration placed France at the head of nations. Then appeared that throng of superior writers who, under the patronage of the court, applied themselves to perfecting every branch of literature.

Culmination of French Comedy under Molière.—Jean Baptiste Poquelin (1622–1673), called by Voltaire the father of French Comedy, had composed several farces and two comedies before 1659, but his successful career as a dramatist began in that year, when the hearty reception of “*Les Précieuses Ridicules*,” produced at Paris, furnished the impulse to the composition of his unrivalled masterpieces. His ridicule attacked all classes indiscriminately—the artifices, tricks, and follies of the Parisian world, the vices and deceptions of the court, the hypocrisy and superstition of the priestly and priest-ridden classes were all pierced by the shafts of his satire. Among the most famous of Molière’s plays are “*Tartuffe*,” “*Le Misanthrope*,” “*Le Médecin malgré lui*,” and “*L’École des Femmes*.” He has ever been the idol of the French nation. When Louis XIV. desired the name of the greatest poet of the age, Boileau replied, *C’est Molière*.

Rivalry of Racine and Corneille in Tragedy.—Racine’s fame as a writer of tragedy began with the

Death of Mazarin and assumption of the government by Louis XIV., 1661.

Foundation of the French Academy of Sciences, 1666.

War with Spain terminated by the Peace of Aix-la-Chapelle, 1668.

War with Holland, 1672–1678; the Dutch, under William of Orange—sub-

sequently King of England—in despair, opened the sluices throughout the land, and sent forth their fleets, under Admiral Ruyter.

Removal of the court to Versailles, in 1673. This town, consisting of little else than the royal palace, and buildings connected with it, was built by Louis XIV. Jules Mansard was the architect, Lebrun painted its walls, and Le Nôtre laid out the grounds. The expenses incurred in its construction amounted to £16,000,000. It continued to be the royal residence till 1789.

Prevalence of female influence in politics and literature.—Mme. de Sévigné, Ninon de l'Enclos, Mlle. de Mont-

representation of "Andromaque," in 1667, when Corneille was regarded as irreproachable in that department of composition. "He was at once compared with Corneille, and the scales have been oscillating ever since." The inferior tragedies which the latter was then pouring forth detracted from his glory, while the fresh vigor and genius of the younger dramatist, displayed in the celebrated plays "Britannicus," "Berenice," "Bajazet," "Mithridate," "Iphigénie," and "Phédre," placed him in the estimation of his contemporaries fully on an equality with his predecessor. Posterity, in comparing the two, considers the excellencies of each, and fails to pronounce a decisive verdict. Racine does not equal Corneille in vigor and genius, but surpasses him in plot management and in grace and melody of diction. After the production of "Phédre," in 1677, Racine retired from the stage, and it was only at the solicitations of the king and Madame de Maintenon that, twelve years after, he again took up his pen to write the sacred dramas of "Esther" and "Athalie." Having offended the monarch by a too vehement portrayal of the distresses of the people, he withdrew from court, and died in obscurity in 1699.

Culmination of the Fable under La Fontaine.—La Fontaine (1621-1695), the greatest master of the Fable in modern times, is perhaps the best known of all French undramatic poets. The first volume of his "Contes," or tales, was published in 1664, and became very popular. But it is on his "Fables," which appeared in twelve books during the years 1668-1678, that his literary reputation rests. As a story-teller, La Fontaine stands unequalled. His short flights of fancy, his archness of observation, his brilliant flashes of humor, and his graceful and refined diction render him a peculiarly popular writer.

Cultivation of Didactic Poetry by Boileau.—Boileau (1636-1711) was the autocrat of criticism during the age of Louis XIV. His satires, published in 1666,

gained admiration for their vivacity of language and polished versification; they were followed by a critical poem entitled "The Art of Poetry," which Pope, in the next age, copied in his Essay on Criticism, and "Lutrin," a mock-heroic poem of the nature of Tassoni's "Secchia Rapita" and Pope's "Rape of the Lock." Boileau was a man of benevolence, and his works are entirely freed from immorality. "He is the analogue of Pope in French literature."

Ascendency of Moral Philosophy and Pulpit Oratory: Bossuet and Fénelon.—Metaphysical conversation and delight in pulpit eloquence were the fashion of the time. Every courtier had his own philosophical creed, and the Parisian *élite* thronged to the churches to hear the sermons of Bossuet (1627-1704) and Fénelon (1651-1715). These two luminaries of the French Church were philosophers, orators, authors, and tutors of princes. Bossuet was the strictest of orthodox preachers, and maintained with rigid immobility the traditions of the Church. Fénelon was more liberal, and regarded his conscience and inward vindications as well as the Church dogmas. Thus there were differences, and, consequently, contentions even in the pulpit. But both preached morality and denounced the irregularities of the age. Both produced works which secured to them immortal literary fame, for Fénelon was the author of "Télémaque," and Bossuet of "L'Histoire Universelle." Two other powerful preachers of the time were Bourdaloue (1633-1704), a Jesuit, and Masillon (1667-1743), who shone most brilliantly in the succeeding reign. Malebranche, the disciple and follower of Descartes, represented the religious and practical Cartesianism of the age, while moral philosophy was cultivated by Pascal (1623-1662) in the "Pensées," by La Rochefoucauld and by La Bruyère.

Extension of French Influence over all Europe.—"France united at that time," says Macaulay, "almost every species of ascendancy. Her military

pensier, Mesdames de Montespan, de Maintenon, and de la Fayette.

Revocation of the Edict of Nantes, 1685.

Molière, Racine, Boileau, and La Fontaine held weekly dinners in the Rue du Vieux Colombier.

The chief architect of the age was Mansard (1645-1708), who built, besides Versailles, the palaces of Marly, and the Great Trianon, the Hospital of the Invalides, etc.

Louis XIV. was a great patron of science. Large pensions were bestowed on Cassini, the celebrated Italian astronomer, and also on Huyghens, the Dutch mathematician.

Vauban (1633-1707), the most eminent military engineer and tactician of France, took part in all the important military campaigns of the time. He is said to have directed as many as fifty-three sieges, and to have been present in one hundred and forty battles.

glory was at the height. She had vanquished mighty coalitions. She had dictated treaties. She had subjugated great cities and provinces. She had forced the Castilian pride to yield her the precedence. She had summoned Italian princes to prostrate themselves at her footstool. Her authority was supreme in all matters of good-breeding, from a duel to a minuet. She determined how a gentleman's coat must be cut, how long his peruke must be, whether his heels must be high or low, and whether the lace on his hat must be broad or narrow. In literature she gave law to the world. The fame of her great writers filled Europe. No other country could produce a tragic poet equal to Racine, a comic poet equal to Molière, a trifler so agreeable as La Fontaine, a rhetorician so skilful as Bossuet. The literary glory of Italy and of Spain had set; that of Germany had not yet dawned. The genius, therefore, of the eminent men who adorned Paris shone forth with a splendor which was set off to full advantage by contrast. France, indeed, had at that time an empire over mankind such as even the Roman Republic never attained. For when Rome was politically dominant, she was in arts and letters the humble pupil of Greece. France had over the surrounding countries at once the ascendancy which Rome had over Greece, and the ascendancy which Greece had over Rome. French was fast becoming the universal language, the language of fashionable society, the language of diplomacy."

II. Germany.—LEOPOLD I.

Among the works of fiction of the age one is noteworthy, "Simplicissimus" (1669), by Hans Grimelshausen, on account of its historical value. It is a romance of the Thirty

No revival in literature occurred during this age. Songs and ballads, sermons and satires, didactic prose writings and romances—valuable only for their references to contemporary historical events—were produced as in the two preceding ages.

Awakening of German Thought under Leibnitz.—A great stimulus to metaphysical thought and stud-

ies was furnished by Leibnitz (1646-1716)—one of the most distinguished of modern philosophers, and founder of the eclectic system of German philosophy. His literary career began at the early age of eighteen, and his entire life was marked by great industry in writing. In 1672 he visited Paris and London, and thus became acquainted with the leading scientists of the age—Sir Isaac Newton, Boyle, Henry Oldenburg, Huyghens, Malebranche, and Cassini. Leibnitz was a courtier and man of the world. He passed much of his time at the court of Prussia; Bossuet, the eminent French divine, corresponded with him on religious matters; Peter the Great consulted with him respecting the best means of advancing his empire, and bestowed on him a pension and the title of State councillor; while the German emperor loaded him with honors. His most illustrious disciple was Wolf, who, in the succeeding age, systematized his master's doctrine. Leibnitz was the originator of the philosophic spirit in Germany.

Years' War, and contains many interesting allusions to the customs of the people at that period.

Foundation of the modern system of Pantheism by Spinoza (1632-1677), a celebrated Jewish philosopher, who resided alternately at Amsterdam, Leyden, and the Hague. His writings are said to have exercised a great influence over the mind of Goethe.

Foundation of the Academy of Sciences at Berlin by Leibnitz, 1700.

III. Italy.—ALEXANDER VII., -1667. CLEMENT IX., 1667-1670. CLEMENT X., 1670-1676. INNOCENT XI., 1676-1689. ALEXANDER VIII., 1689-1691. INNOCENT XII., 1691-1700.

Cultivation of Patriotic Poetry by Filicaja.—Filicaja (1642-1707), the "Patriotic Poet of the seventeenth century," produced poetry which was in strong contrast with that of the followers of Marini. His verses were not only free from the general extravagances of the age, but were characterized by freedom and naturalness of expression—qualities not often met with in Italian poetry. Filicaja was by birth a Florentine. His popularity as a poet was very great. Christina of Sweden once wrote to him: "Were Alexander the Great now living, he might with better reason envy modern princes for your sake, than he formerly envied Achilles for his Homer." Filicaja's most admired verses are the sonnets on Slavery and Time, and a canzonni addressed to Emperor Leopold I.

Manzoni's historical novel, "I Promessi Sposi" (The Betrothed Lovers), published in 1827, furnishes a vivid picture of Italian society of the seventeenth century—the dreaded lords surrounded by their bravos, the ceremonies attending the consecration of a nun, the plague of Milan, national and local customs, and modes of life.

IV. Spain.—PHILIP IV., -1665. CHARLES II., 1665-1700.

Decline in
power and in-
fluence of the
Kingdom of
Spain.

Decline in Literature.—Spanish literature began to decline during the reign of the imbecile king, Charles II. Calderon continued to write till his death, in 1681; but no such royal favor was bestowed upon him as in the preceding reign, and Solis says "he died without a Mæcenas." Literary genius seems to have been entirely wanting in Spain after the disappearance of Calderon and his school, and a long period of intellectual darkness followed, in which scarcely a respectable writer appeared.

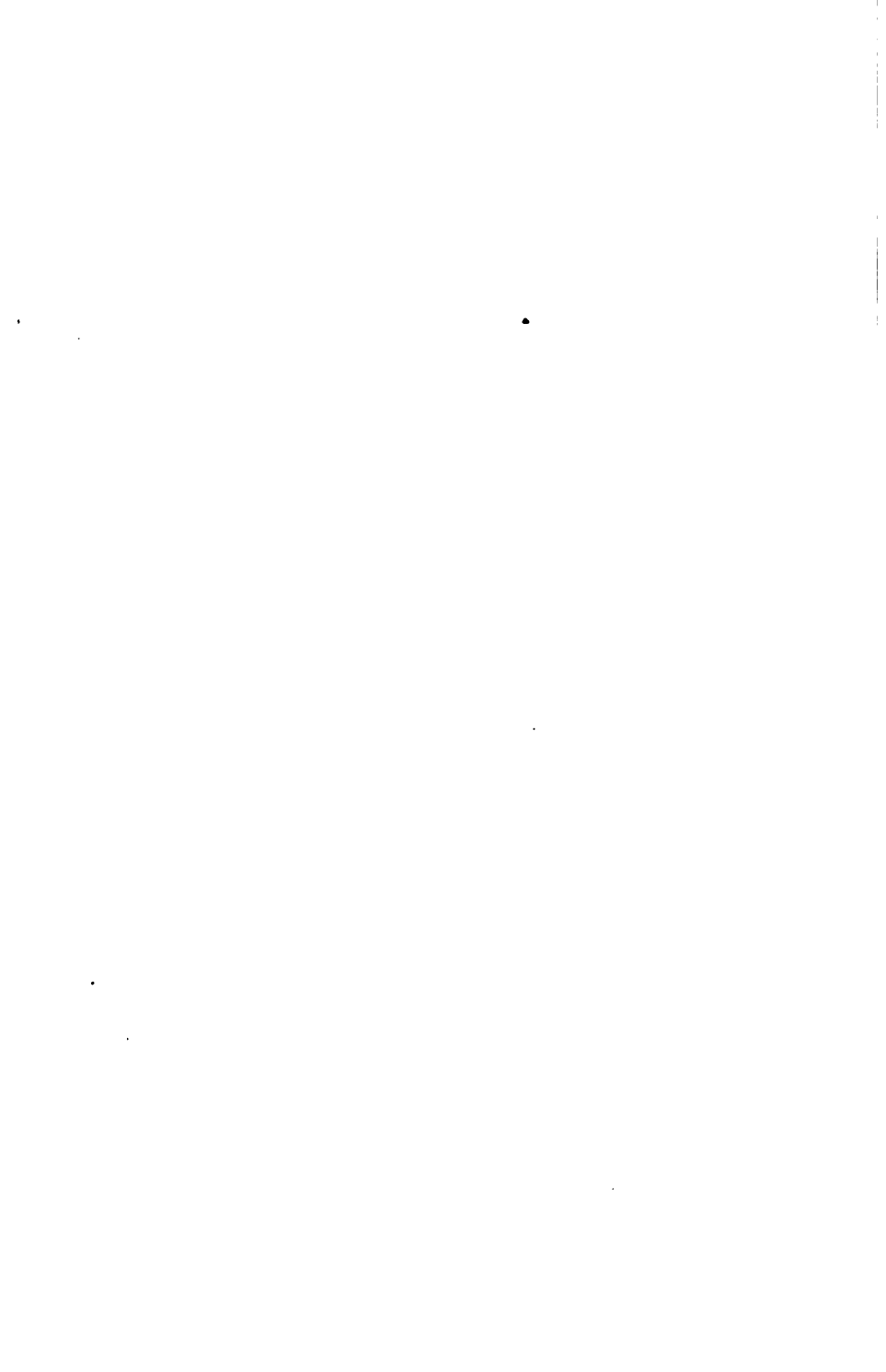
BOOKS OF REFERENCE.

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| Fox's "Life of James II." | Bungemer's "The Preacher and the King; or, Bourdaloue in the Court of Louis XIV." (translated by Potts). |
| Mackintosh's "History of the Revolution of 1688." | "Molière," edited by Mrs. Oliphant in the Foreign Classics. |
| Pepys's "Diary and Correspondence." | Miss Thackeray's "Madame de Sévigné." |
| Sir Walter Scott's "Peveril of the Peak." | A. T. Ritchie's "Madame de Sévigné." |
| Collier's "Annales of the Stage." | Bayard Taylor's "Studies in German Literature." |
| Taine's "History of English Literature." | Mrs. Foster's "History of Italian Literature." |
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| Sir David Brewster's "Life of Sir Isaac Newton." | Ticknor's "History of Spanish Literature." |
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| H. M. Trollope's "Corneille and Racine." | |

AGE OF DRYDEN AND THE RESTORATION.

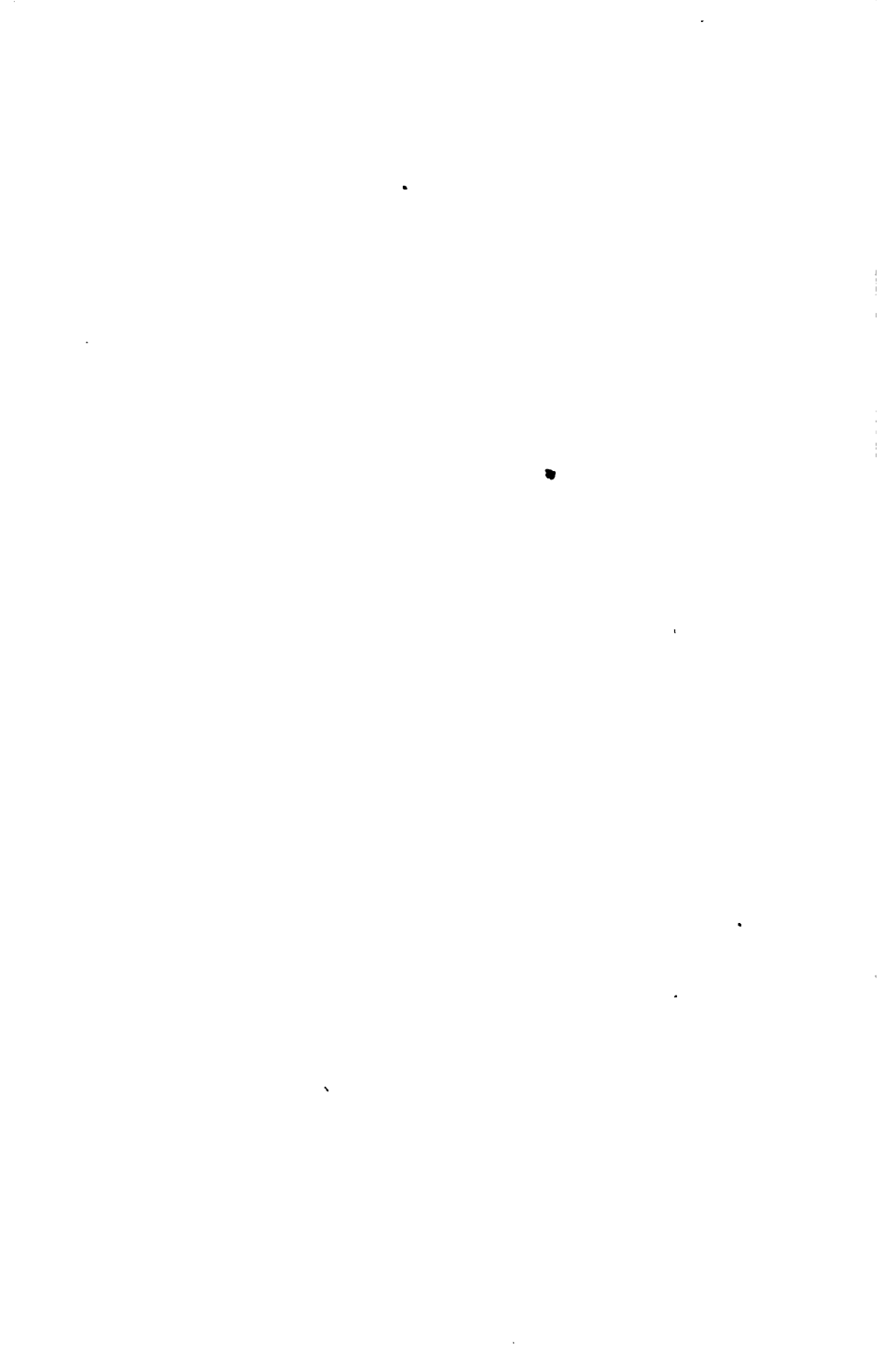
A.D. 1660-1700.

	<i>Civilians.</i>	<i>Authors.</i>	<i>Scientists and Philosophers.</i>	<i>Painters, Sculptors, etc.</i>
GREAT BRITAIN.	Charles II. James II. William III. and Mary. Lord Jeffreys. William Penn.	John Dryden. Samuel Butler. John Milton. John Bunyan. William Wycherley. William Congreve. Sir John Vanbrugh. George Farquhar. Otway. Nathaniel Lee. Nicholas Rowe. Jeremy Collier. Isaac Barrow. John Tillotson. Robert South. Izaak Walton. Jeremy Collier. Thomas Hobbes.	Robert Boyle. Sir Isaac Newton. John Locke. Glanvil. Halley.	Sir Christopher Wren. <i>Actors:</i> Thomas Betterton. Mrs. Betterton. Nell Gwynne.
FRANCE.	Louis XIV. Vauban. Colbert. Louvois. Mme. de Maintenon. Mme. de Montespan.	Molière. Racine. Corneille. Boileau. Fénelon. Bourdouloue. Mme. de Montpensier. La Fontaine. Massillon. Bossuet. Mme. de Sevigné.	Blaise Pascal. Malebranche. La Rochefoucauld. La Bruyère.	Claude Lorraine. Mansard. Lebrun. Bourdon. Lesueur. Pierre Mignard.
GERMANY.	Leopold I.		Leibnitz. Huygens. Spinoza (Jewish extraction). John Becter. Boerhaave.	John van Alen. Sir P. Lely. Sir Godfrey Kneller. Ruysdael. Willem Vander-velde.
ITALY.	Alexander VII. Clement IX. Clement X. Innocent XI. Alexander VIII. Innocent XII.	Filicaja.	Bernouilli. Jean Cassini.	Bernini. Giordano.
SPAIN.	Philip IV. Charles II.	Calderon. Solis. Tirso de Molina. Diamante. Moreto.		Murillo. Alonso Cano. Herrera (the younger).





JOHN DRYDEN.



JOHN DRYDEN

(1631-1700).

PORTRAITS OF DRYDEN.

OF Dryden's numerous portraits, that by Sir Godfrey Kneller is probably the best. One by Hudson hangs in the hall of Trinity College, Cambridge. Riley drew his likeness in 1683, and some years later Closterman painted his portrait, on which was written the following epigram :

" A sleepy eye he shows, and no sweet feature,
Yet was indeed a favourite of nature :
Endow'd and graced with an exalted mind,
With store of wit, and that of every kind.
Juvenal's tartness, Horace's sweet air,
With Virgil's force, in him concentr'd were.
But though the painter's art can never show it,
That his exemplar was so great a poet,
Yet are the lines and tints so subtly wrought,
You may perceive he was a man of thought.
Closterman, 'tis confess'd, has drawn him well,
But short of Absalom and Achitophel.

Epigrams on the Paintings of the Most Eminent Masters (1700).

PERSONAL APPEARANCE.

We are enabled, from the various paintings and engravings of Dryden, as well as from the less flattering delineations of the satirists of his time, to form a tolerable idea of his face and person. In youth he appears to have been handsome and of a pleasing countenance; when his age was more advanced he was corpulent and florid, which procured him the nickname attached to him by Rochester. In his latter days distress and disappointment probably chilled the fire of his eye, and the advance of age de-

stroyed the animation of his countenance. Still, however, his portraits bespeak the look and features of genius, especially that in which he is drawn with his waving gray hairs.—SIR WALTER SCOTT.

COMMENTS.

The Poet Squab.—LORD ROCHESTER.

Little Bayes.—TOM BROWN.

Glorious John Dryden.—SIR WALTER SCOTT: *Pirate*.

The father of English criticism.—DR. JOHNSON.

Dryden comes into a room like a clown, in a drugged jacket, with a bludgeon in his hand, and in hobnail shoes. Pope enters like a gentleman in full dress, with a bag and a sword.—DR. WALCOT.

Dryden was a poet by nature, Pope by art.—HORACE WALPOLE.

What a sycophant to the public taste was Dryden! Sinning against his feelings, lewd in his writings, though chaste in his conversation.—WILLIAM COWPER.

Dryden's genius was of that sort which catches fire by its own motion: his chariot-wheels get hot by driving fast.—SAMUEL TAYLOR COLERIDGE.

This great High-priest of all the Nine was not a confessor to the finer secrets of the human breast.—THOMAS CAMPBELL.

I admire Dryden's talents and genius greatly, but his is not a poetical genius. The only qualities I can find in Dryden that are *essentially* poetical are a certain ardor and impetuosity of mind, with an excellent ear. It may seem strange that I do not add to this his great command of language; *that* he certainly has, and of such language, too, as it is most desirable that a poet should possess, or rather that he should not be without. But it is not language that is in the highest sense of the word poetical, being neither of the imagination nor the passions—I mean the amiable, the ennobling, or the intense passions. . . . There is not a single image from nature in the whole of his works.—WILLIAM WORDSWORTH.

No man exercised so much influence on the age. The reason is obvious. On no man did the age exercise so much influence.—T. B. MACAULAY.

In the second class of English poets, perhaps no one stands, on the whole, so high as he; during his lifetime, in spite of jeal-

ousy, detraction, unpopular politics, and a suspicious change of faith, his pre-eminence was conceded.—JAMES R. LOWELL.

Dryden never soared above earth, however nobly he walked it.—LEIGH HUNT.

When we inquire what it is that makes Dryden's name so important as to entitle it to rank, as it seems to do—the fifth in the series of great English poets after Chaucer, Spenser, Shakespeare, and Milton—we find that it is nothing else than the fact that, steadily and industriously, for a period of forty-two years, he kept in the front of the national literature, such as it then was. It is because he represents the entire literary development of the Restoration—it is because he fills up the whole interval between 1658 and 1701, thus connecting the age of Puritanism and Milton with the age of the Queen Anne wits—that we give him such a place in such a list. The reason is a chronological one rather than one of strict comparison of personal merits. Though we place Dryden fifth in the list after Chaucer, Spenser, Shakespeare, and Milton, it is not necessarily because we regard him as the coequal of those men in genius; it is only because, passing onward in time, we find his the next name of very distinguished magnitude after theirs. On the whole, if the estimate is one of general intellectual strength, he takes rank only with the first of the second class, as with the Jonsons, the Fletchers, and others of the Elizabethan age, while, if the estimate have regard to genuine poetic or imaginative power, he sinks below even these. Yet, if historical reasons only are regarded, Dryden has perhaps a better right to his place in the list than any of the others. At least as strictly as Chaucer is the representative of the English literature of the latter half of the fourteenth century, far more strictly than Spenser and Shakespeare are the representatives of the literature of their times, and in a more broad and obvious manner than Milton is the literary representative of the Commonwealth, Dryden represents the literary activity of the reigns of Charles II. and James II., and of the greater part of that of William III.—DAVID MASSON.

TOPICAL STUDY OF DRYDEN'S LIFE.

Birth and Parentage.—John Dryden was born at the Vicarage of Aldwinkle, All-Saints, August 9, 1631. His father, Erasmus Dryden (probably named after Erasmus,

the great Oxford reformer, who is said to have been a friend of one of the poet's ancestors), was a Puritan, and a justice of peace during the usurpation. His mother, Mary Pickering, was also of a Puritan family, and one noted for religious zeal. John was the eldest of fourteen children.

Education.—On a monument to the poet's memory at Tichmarsh are the words "We boast that he was bred and had his first learning here." Hence it is probable that he received his early education at that place. But we know nothing with certainty of his life till his entrance as a king's scholar at Westminster School. Here he was under the instruction of the well-known Dr. Bushby, who seems to have regarded him with special interest. His genius soon showed itself in his skilful translations and in various poetic attempts. "I remember," the poet says in a postscript to the third satire of Persius, "I translated this satire when I was a king's scholar at Westminster School for Thursday night's exercise, and believe that it and many other of my exercises of this nature in English verse are still in the hands of my learned master, the Reverend Dr. Bushby." In 1650 Dryden entered Trinity College, Cambridge, and soon after obtained a Westminster scholarship. Here he remained seven years, taking his degree in 1654, but in no way distinguishing himself. He does not seem to have had much affection for his alma mater, and the fact that in all his writings he has made no kindly allusions to the University of Cambridge, while he often flattered her rival at Oxford, has caused much comment. Nothing else than personal dislike or dissatisfaction (though a mystery as to how incurred) could have led him to make the contrast so unfavorable to his own university in the famous lines:

"Oxford to him a dearer name shall be
Than his own mother-university:
Thebes did his green, unknowing youth engage;
He chooses Athens in his riper age."

His father died in 1654, leaving his son a small patrimony.

From Cambridge, in 1657, Dryden went to reside in the Puritan household of his relative, Sir Gilbert Pickering, a member of the Long Parliament and a stanch Cromwellian. From that time to the Restoration, in 1662, nothing is known of Dryden except his composition of the well-known stanzas on Cromwell's death.

Marriage.—In 1663 Dryden married Lady Elizabeth Howard, a sister of the poet's intimate friend and patron, Sir Robert Howard. Lady Elizabeth seems to have been a woman of no great beauty nor intellect, and to have possessed a violent temper. Their married life was an unhappy one, and Dryden grasps every opportunity to satirize matrimony and ridicule domestic relations. There have been many fabrications respecting their conjugal unhappiness, and much smoke has evidently arisen from a little fire. Even the well-known story of how Dryden's wife, after having attempted in vain for some time to draw her husband's attention, remarked, somewhat petulantly, "I wish I were a book, and then perhaps you would pay me some attention," followed by the gallant reply, "Then, my dear, pray be an almanac, that I may change you at the end of the year," has been made the absurd foundation for charges of domestic disagreement.

Early Literary Career.—The return of Charles II. was accompanied by the political downfall of Dryden's Puritan relatives, and, left to make his own way in the world, the young poet took the most direct method of attaining prosperity by greeting the restored monarch with a fervent ode, and joining himself to the band of literary aspirants at court. Under the patronage of Sir Robert Howard he was brought before the notice of the illustrious and learned, and introduced to the leading men of the day. As early as 1664, Pepys tells us that he was to be seen at Will's Coffee-house in company with the wits of the town, and speaks of him at that time as *the poet*. Through life Dryden was interested in science, and in 1662 was elected a member of the Royal Society, composed of the most learned men. With the Restoration came the revival of

the drama and re-opening of theatres, and soon the poet turned to the more lucrative work of the dramatist. During these years the poet lived in Gerrard Street, London, and the income derived from his partnership with the king's players, together with his own little fortune, placed him in easy circumstances. In 1668 the University of Cambridge conferred upon him the degree of Master of Arts.

Dryden as Poet-laureate (1670-1688). In 1670 Dryden accepted the office of royal historiographer, and was appointed successor to Davenant as Poet-laureate. The grant of these offices, with a salary of £200 and the annual butt of canary, was made to "John Dryden, master of arts, in consideration of his many acceptable services theretofore done to his present Majesty, and from an observation of his learning and eminent abilities, and his great skill and elegant style, both in verse and prose." Thus was Dryden raised to the highest literary eminence, and henceforth he was the acknowledged monarch in the world of letters. With wealth and honors came patronage and popularity. The most illustrious of the nobility and literati were his friends. But he was not without rivals, though far beneath him in literary qualification. The most formidable of these was Elkanah Settle, a contemptible writer and puppet of Lord Rochester, whom this nobleman used as a means of revenge and annoyance to Dryden. In 1671 the Duke of Buckingham publicly satirized him in "The Rehearsal," a play the coarse ridicule of which was applauded by the town. Dryden submitted to these castigations in silence for a time, but at length poured forth all his energies in that immortal satire "Absalom and Achitophel," which came down like a thunderbolt on all his barking enemies. He was now plunged into literary warfare; assailants surrounded him in clouds, and kept up a continual shower of attacks from all quarters. At the same time Dryden turned politician, and became the champion of the royal party and the Tory faction. In 1686 he announced his conversion from the faith of the Anglican Church to that

of the Roman Catholic, an act the genuineness of which has been much disputed, and which has been the main cause of that difference of opinion respecting his personal character which his biographers have entertained from first to last. The changes of religious principles, as set forth in his well-known lines in "The Hind and Panther"—

"My thoughtless youth was wing'd with vain desires;
My manhood, long misled by wandering fires,
Follow'd false lights; and, when their glimpse was gone,
My pride struck out new sparkles of her own.
Such was I, such by nature still I am;
Be thine the glory, and be mine the shame!"—

have been interpreted by Scott: "The 'vain desires' of Dryden's 'thoughtless youth' require no explanation; they obviously mean that inattention to religious duties which the amusements of youth too frequently occasion. The 'false lights' which bewilder the poet's manhood were, I doubt not, the Puritanical tenets which, coming into the world under the auspices of his fanatical relations, Sir Gilbert Pickering and Sir John Dryden, he must have at least professed, but probably seriously entertained. It must be remembered that the poet was thirty years of age at the Restoration, so that a considerable space of his full-grown manhood had passed while the rigid doctrines of the fanatics were still the order of the day. But the third state of his opinions—those 'sparkles which his pride struck out' after the delusions of Puritanism had vanished; in other words, those sentiments which he imbibed after the Restoration and which immediately preceded his adoption of the Catholic faith, cannot be ascertained without more minute investigation." Such investigation can be authoritatively pursued only by careful study of his own profession of religious opinions, as embodied in "Religio Laici;" and its results, together with his rigid adherence to the Catholic faith subsequently adopted, in spite of the losses thereby incurred, would seem to settle the question in favor of Dryden's sincerity.

Dryden out of Favor at Court.—At the Revolution of

1688, Dryden was deprived of his laureateship. The Protestant court of William and Mary would bestow no favor on the Catholic poet, and, somewhat straitened in circumstances, he returned to his old occupation of writing for the stage, which for several years he had abandoned. Though sixty years of age, he now entered upon the most glorious literary period of his career and accomplished the best work of his life. The great writer never lost his empire over literature, but remained autocrat of press and coffee-house through life.

Death and Burial.—Dryden died in 1700, at the age of sixty-nine. Newspapers lamented him, and poets bewailed his death; Dr. Garth pronounced the funeral oration in Latin, and he was buried in Westminster Abbey between the graves of Chaucer and Cowley. Twenty years after a plain monument was erected over his grave by Lord Mulgrave.

Descendants.—Dryden's sons became more connected with Rome than England. Charles, the eldest, was chamberlain of the household of Pope Innocent XII., but having suffered by a fall from a horse, he returned to England, and was drowned in attempting to swim across the Thames at Datchett, near Windsor, in August, 1704. The second son, John, also went to Rome, and acted as the deputy of Charles in the pope's household; he died at Rome. Erasmus Henry, the third son, went also to Rome, and became a captain in the pope's guards. He afterwards returned to England, and succeeded to the family title of baronet, but not to the estate of Canons-Ashby, where he, however, continued to live with the proprietor, Edward Dryden, his cousin, till his death in 1710. Thus terminated the race of the great satiric poet.—HOWITT.

DRYDEN'S HOMES AND HAUNTS.

It is remarkable that Dryden's name is connected with fewer places than is the case with almost any other English poet, except, perhaps, Cowper. If we leave out of sight a few visits to his father-in-law's seat at Charlton, in

Wiltshire, and elsewhere, London and twenty miles of the Nene valley exhaust the list of his residences. This valley is not an inappropriate *locale* for the poet, who, in his faults as well as his merits, was perhaps the most English of all English writers. It is not grand or epic or tragical; but, on the other hand, it is sufficiently varied, free from the monotony of the adjacent fens, and full of historical and architectural memories. The river in which Dryden acquired, beyond doubt, that love of fishing which is his only trait in the sporting way known to us is always present in long, slow reaches, thick with water plants. . . . Tichmarsh and Aldwinkle, the places of his birth and education, lie on opposite sides of the river, about two miles from Thrapston. Aldwinkle is sheltered and low, and looks across to the rising ground on the summit of which Tichmarsh church rises, flanked hard by with a huge cedar-tree on the rectory lawn—a cedar-tree certainly coeval with Dryden, since it was planted two years before his birth. A little beyond Aldwinkle, following the course of the river, is the small church of Pilton, where Erasmus Dryden and Mary Pickering were married on October 21, 1630. All these villages are embowered in trees of all kinds, elms and walnuts especially, and the river banks slope in places with a pleasant abruptness, giving good views of the magnificent woods of Lilford, which, however, are new-comers, comparatively speaking. Another mile or two beyond Pilton brings the walker to Oundle, which has some traditional claim to the credit of teaching Dryden his earliest humanities; and the same distance beyond Oundle is Cotterstock, where a house, still standing, but altered, was the poet's favorite sojourn in his later years. Long stretches of meadows lead thence across the river into Huntingdonshire, and there, just short of the great north road, lies the village of Chesterton, the residence, in the late days of the seventeenth century, of Dryden's favorite cousins, and frequently his own. All these places are intimately connected with his memory, and the last named is not more than twenty miles from the first. Between Cotterstock and

Chesterton, where lay the two houses of his kinsfolk which we know him to have most frequented, lies, as it lay then, the grim and shapeless mound, studded with ancient thorn-trees, and looking down upon the silent Nene, which is all that remains of the Castle of Fotheringay.—G. SAINTSBURY (1881).

London Home in Gerrard Street.—Dryden's house, which he appears to have resided in from the period of his marriage till his death, was, as I have said, in Gerrard Street, the fifth on the left hand coming from Little Newport Street, now No. 43. The back windows looked upon the gardens of Leicester House, of which circumstance the poet availed himself to pay a handsome compliment to the noble owner. His excursions to the country seem to have been frequent; perhaps the more so as Lady Elizabeth always remained in town.—HOWITT. [See Scott's "Life of Dryden," p. 389.]

DRYDEN'S FRIENDS.

Friends of Early Literary Career.—Independent of the notice with which he was honored by Charles himself, the poet numbered among his friends most of the distinguished nobility. The great Duke of Ormond had already begun that connection which subsisted between Dryden and three generations of the house of Butler; Thomas, Lord Clifford, one of the Cabal ministry, was uniform in patronizing the poet, and appears to have been active in introducing him to the king's favor; the Duke of Newcastle, as we have seen, loved him sufficiently to present him with a play for the stage; the witty Earl of Dorset, then Lord Buckhurst, and Sir Charles Sedley, admired in that loose age for the peculiar elegance of his loose poetry, were his intimate associates, as is evident from the turn of the "Essay of Dramatic Poesy," where they are speakers; Wilmot, Earl of Rochester (soon to act a very different part), was then anxious to vindicate Dryden's writings, to mediate for him with those who distributed the royal favor, and was thus careful, not only of his reputation, but his fortune. In short, the first author of what was then held the first style

of poetry was sought for by all among the great and gay who wished to maintain some character for literary taste, a description which included all of the court of Charles, whom nature had not positively incapacitated from such pretension. It was then Dryden enjoyed those genial nights described in the dedication of the "Assignation," when "discourse was neither too serious nor too light, but always pleasant, and for the most part instructive; the raillery neither too sharp upon the present nor too censorious upon the absent; and the cups such only as raised the conversation of the night, without disturbing the business of the morrow." He had not yet experienced the disadvantages attendant on such society, or learned how soon literary eminence becomes the object of detraction, of envy, of injury, even from those who can best feel its merit, if they are discouraged by dissipated habits from emulating its flight, or hardened by perverted feeling against loving its possessors. But, besides the society of these men of wit and pleasure, Dryden enjoyed the affection and esteem of the ingenious Cowley, who wasted his brilliant talents in the unprofitable paths of metaphysical poetry; of Waller and of Denham, who had done so much for English versification; of Davenant, as subtle as Cowley and more harmonious than Denham, who, with a happier model, would probably have excelled both. Dryden was also known to Milton, though it may be doubted whether they justly appreciated the talents of each other. Of all the men of genius at this period whose claims to immortality our age has admitted, Butler alone seems to have been the adversary of our author's reputation.—SIR W. SCOTT.

Will's Coffee-house.—"Of Dryden's general habits of life," says Scott, "we can form a distinct idea from the evidence assembled by Mr. Malone. His mornings were spent in study; he dined with his family, probably, about two o'clock. After dinner he went usually to Will's Coffee-house, the famous rendezvous of the wits of the time, where he had his established chair by the chimney in winter, and near the balcony in summer, whence he pro-

nounced, *ex cathedra*, his opinion upon new publications, and, in general, upon all matters of dubious criticism. Latterly, all who had occasion to ridicule or attack him represent him as presiding in this little senate." This famous coffee-house was frequented by all who had any pretensions to literature. After Dryden's death these meetings of *literati* were removed to Button's by Addison, who, like his predecessor, administered laws to the little senate. [Read Scott's famous allusions to "glorious John Dryden" in "The Pirate."]

Tom Southerne, a dramatist of considerable merit, was an intimate friend of Dryden, who, in his old age, left to him the finishing of his drama, "Cleomenes."

William Congreve (1669-1729).—This great and popular dramatist subjected his first play, "Old Bachelor," to Dryden for criticism in 1692, and thus was begun the acquaintance that ripened into the warmest friendship. He was Dryden's greatest literary friend, and his brilliant talents were justly appreciated. In 1693 Dryden addressed to his friend that poetic epistle which concludes with those celebrated lines in which the great poet consigns to him the care of his posthumous reputation—a charge which Congreve took care to execute, as his subsequent characterization of Dryden shows:

"Already I am worn with cares and age,
And just abandoning the ungrateful stage;
Unprofitably kept at Heaven's expense,
I live a rent-charge on his providence;
But you, whom every muse and grace adorn,
Whom I foresee to better fortune born,
Be kind to my remains; and oh, defend,
Against your judgment, your departed friend!
Let not the insulting foe my fame pursue,
But shade those laurels which descend to you;
And take for tribute what these lines express:
You merit more; nor could my love do less."

Joseph Addison (1672-1719).—[See Addison, under *Friends*.]

Jonathan Swift (1667-1745).—Though anything but a

friend to Dryden, the great satirist may be considered here in his relations to the poet. The youthful writer submitted to the great critic, his relative, some of his compositions in the poetic line for perusal. The well-known verdict pronounced upon them in the words "Cousin Swift, you will never be a poet," was sufficient to excite a lasting enmity in the breast of their author, and through life Swift improved every opportunity to attack and injure the fame of Dryden.

Alexander Pope (1688-1744).—[For Pope's sight of Dryden at Will's, see Pope, under *Education*.]

All the literary men of the time were more or less intimately connected with Dryden, whose supremacy was so complete that even a pinch from his snuffbox surrounded the partaker with a halo of glory. The young aspirants to literary fame, as Cromwell, Bolingbroke, etc., were assiduous in cultivating his acquaintance, while his extensive popularity is evinced by the eagerness with which Pope, a boy of twelve years, obtained a single view of him.

THREE CHARACTERIZATIONS OF DRYDEN.

He was of a nature exceedingly humane and compassionate, easily forgiving injuries and capable of a prompt and sincere reconciliation with those who had offended him. Such a temperament is the only solid foundation of all moral virtues and social endowments. His friendship, where he professed it, went much beyond his professions, and I have been told of strong and generous instances of it by the persons themselves who received them, though his hereditary income was little more than a bare competency. As his reading had been very extensive, so was he very happy in a memory tenacious of everything that he had read. He was not more possessed of knowledge than he was communicative of it. But then his communication of it was by no means pedantic, or imposed upon the conversation, but just such, and went so far, as, by the natural turns of the discourse in which he was engaged, it was

necessarily promoted or required. He was extreme ready and gentle in his correction of the errors of any writer who thought fit to consult him, and full as ready and patient to admit of the reprehension of others in respect of his own oversight or mistakes. He was of very easy—I may say of very pleasing—access, but something slow, and, as it were, diffident in his advances to others. He had something in his nature that abhorred intrusion into any society whatsoever. Indeed, it is to be regretted that he was rather blamable in the other extreme, for by that means he was personally less known, and consequently his character might become liable both to misapprehensions and misrepresentations. To the best of my knowledge and observation he was, of all the men that ever I knew, one of the most modest and the most easily to be discountenanced in his approaches either to his superiors or his equals.—WILLIAM CONGREVE.

He flung himself, like the men of his day, into the reaction against Puritanism. His life was that of a libertine, and his marriage with a woman of fashion, who was yet more dissolute than himself, only gave a new spur to his debaucheries. Large as was his income from the stage—and it equalled for many years the income of a country squire—he was always in debt, and forced to squeeze gifts from patrons by fulsome adulation. Like the rest of the fine gentlemen about him, he aired his Hobbism in sneers at the follies of religion and the squabbles of creeds. The grossness of his comedies rivalled that of Wycherley himself. But it is the very extravagance of his coarseness which shows how alien it was to the real temper of the man. A keen French critic has contrasted the libertinism of England under the Restoration with the libertinism of France, and has ruthlessly pointed out how the gayety, the grace, the naturalness of the one disappears in the forced, hard, brutal brilliancy of the other. The contrast is a just one. The vice of the English libertine was hard and unnatural, just because his real nature took little share in it. In sheer revolt against the past, he was playing a part

which was not his own, and which he played badly, which he forced and exaggerated just because it was not his own. Dryden scoffs at priests and creeds, but his greater poetry is colored throughout with religion. He plays the rake, but the two pictures which he has painted with all his heart are the pictures of the honest country squire and the poor country parson. He passes his rivals in the grossness of his comedies; he flings himself recklessly into the evil about him, because it is the fashion and because it pays; but he cannot sport lightly and gayly with what is foul. He is driven, if he is coarse at all, to be brutally coarse. . . . Puritan as his training had been, he had grown up, like the bulk of the men about him, with a horror of the social and religious disorders which the civil war had brought in its train. He clung to authority as a security against revolution. It was this that drove him from the Puritanism of his youth to the Anglican dogmatism of the "Religio Laici," and from thence to the tempered Catholicism of "The Hind and Panther." It was this which made him sing by turns the praises of Cromwell and the praises of the king whom Cromwell had hunted from one refuge to another. No man denounced the opponents of the crown with more ruthless invective. No man humbled himself before the throne with more fulsome adulation. Some of this no doubt was mere flattery, but not all of it. Dryden, like his age, was conscious that new currents of feeling and opinion were sweeping him from the old moorings of mankind; but he shrank in terror from the wide ocean over whose waters he drifted. In religion he was a rationalist, a sceptic, whether he would or no, but he recoiled from the maze of "anxious thoughts" which spread before him—of thoughts

"That in endless circles roll,
Without a centre where to fix the soul,"

and clung to the church that would give him, if not peace, at least quiet. In politics he was as much a rationalist as in religion, but he turned horror-struck from the sight of

a "State drawn to the dregs of a democracy," and in the crisis of the popish plot he struck blindly for the crown.—J. R. GREEN: *History of the English People*.

But Dryden was not only in his literary work a typical Englishman of his time, and a favorably typical one; he was almost as representative in point of character. The time was not the most showy or attractive in the moral history of the nation, though perhaps it looks to us not a little worse than it was. But it must be admitted to have been a time of shameless coarseness in language and manners; of virulent and blood-thirsty party-spirit; of almost unparalleled self-seeking and political dishonesty; and of a flattering servility, to which, in the same way, hardly any parallel can be found. Its chief redeeming features were, that it was not a cowardly age, and, for the most part, not a hypocritical one. Men seem frequently to have had few convictions, and sometimes to have changed them with a somewhat startling rapidity; but when they had them, they had also the courage of them. They hit out with a vigor and a will which to this day is refreshing to read of; and when, as sometimes happened, they lost the battle, they took their punishment—as with, perhaps, some arrogance, we are wont to say—like Englishmen. Dryden had the merits and the defects eminently; but the defects were, after all, in a mild, and by no means virulent, form. . . . Dryden, no doubt, was not austere virtuous. He was not one of the men who lay down a comprehensive scheme of moral, political, and intellectual conduct, and follow out that scheme, come wind, come weather. It is probable that he was quite aware of the existence, and alive to the merits, of cakes-and-ale. He was not an economical man, and he had no scruple in filling up gaps in his income with pensions and presents. But all these things were the way of his world, and he was not excessive in following it. On the other hand, all trustworthy testimony concurs in praising his amiable and kindly disposition, his freedom from literary arrogance, and his willingness to encourage and assist youthful aspirants in literature. Mercilessly hard as

he hit his antagonists, it must be remembered that he was rarely the first to strike. On the whole, putting aside his license of language—which is absolutely inexcusable, but for which, it must be remembered, he not only made an ample apology, but such amends as were possible by earnestly dissuading others from following his example—we shall be safe in saying that, though he was assuredly no saint, there were not so very many better men then living than John Dryden.—G. SAINTSBURY (1881).

[Like Bacon, Dryden's character has been variously drawn by favorable or unfavorable critics; of the former are Congreve, Dr. Johnson, and Sir Walter Scott; while to the latter class belong Macaulay, Mr. Christie, in his *Globe* edition of Dryden's works, and Green the historian.]

DRYDEN'S WORKS.

Of all that Dryden wrote, however, there is but a comparatively small portion that has won for itself a permanent place in our literature; and in this he differs from other writers that have been equally voluminous. It is, indeed, a significant fact about Dryden, that the proportion of that part of his matter which survives, or deserves to survive, to that part which was squandered away on the age it was written for and there ended, is universally small. In Shakespeare there is very little that is felt to be of such inferior quality as not to be worth reading in due time and place. In Milton there is, if we consider only his poetry, still less. All Chaucer, almost, is felt to be worth preservation by those who like Chaucer; all Wordsworth, almost, by those who like Wordsworth. But, except for library purposes, there is no admirer of Dryden that would care to save more than a small, select portion of what he wrote. His satires and polemical poems; one or two of his odes; his translation of Virgil; his fables; one of his comedies and one of his tragedies, by way of specimen of his dramatic powers; a complete set of his prologues, for the sake of their allusions to contemporary manners and humors; and a few pieces of his prose, to show his style of criticism

—these would together form a collection not much more than a fourth part of the whole, and which would require to be yet further winnowed were the purpose to leave only what is sterling and in Dryden's best manner.—DAVID MASSON.

Chronological List of Publications.—Dryden's literary career is distinctly divided into two periods. To the first—his years of struggle for public recognition and personal favor—belong his panegyrical poems and early dramas, written to gratify the corrupt sentiments of the age. The theatre brought him fame and fortune, but also involved him in literary feuds, till at length disgust, together with a change of sentiment due to a careful study of Shakespeare and the old English poets, led him to abandon his old style of composition, and to the production of works which have established his high rank in English literature. This great change in the character of Dryden's works took place about 1680, when his second literary period may be said to have begun. Then followed, in the space of less than seven years, that brilliant series of satires which have been unsurpassed in any language; his dramas, written in professed imitation of Shakespeare, displayed considerable power in the delineation of passion and character; his criticisms were more thoughtful and just; in short, all his subsequent works exhibited the higher qualities of his mind.

First Period (1657–1680).

Heroic Stanzas on the Death of Cromwell.....	1657
Astræa Redux.....	1660
To Lord Clarendon.....	1662
Complimentary Verses to Various Persons.....	
The Wild Gallant.....	1664
The Rival Ladies.....	
Essay on Dramatic Poesy.....	1665
Annus Mirabilis.....	1667
The Indian Emperour.....	
The Maiden Queen.....	1668
Sir Martin Marall.....	
The Tempest, altered by Davenant and Dryden from Shakespeare.....	1670

Tyrannic Love.....	1670
The Mock Astrologer	1671
Conquest of Grenada	1672
Almanzor and Almahide	
Marriage À la Mode.....	1673
The Assignation	
Amboyne	1676
Fall of Man (opera).....	
Aurengzebe	1678
All for Love.....	
Œdipus.....	1679
Troilus and Cressida.....	
The Kind Keeper.....	1680

Second Period (1680-1700).

Absalom and Achitophel	1681
The Spanish Tyrant.....	
The Medal.....	1682
Macflecknoe.....	
Religio Laici	1685
Threonodia Augustalis	1686
Ode to Mrs. Anne Killegrew	1687
The Hind and Panther.....	1688
Britannia Rediviva	1690
Don Sebastian	
Amphytrion	1691
King Arthur (opera).....	
Cleomenes	1692
Life of St. Francis Xavier.....	1693
History of the League.....	
Prefaces.....	1694
Translations of Persius, Juvenal, Virgil, of Extracts from Ovid, Homer, Theocritus, and Lucretius.....	
Love Triumphant	1696
Ode on St. Cecilia's Day.....	1700
Fables: Renderings of Chaucer and Boccaccio	1700

STUDY OF "ANNUS MIRABILIS."

This historical poem, consisting of 304 four-lined stanzas, is a poetical narration of the plague and fire of London and the war with the Dutch—events of the wonderful year 1666. It was written, for the most part, at Charlton, and addressed by a letter to Sir Robert Howard. The measure is in imitation of Davenant, a poet highly esteemed by Dryden. He now began that custom of recommending his

own works, and expatiating upon the difficulties overcome in their composition, that continued through life. Of this poem he says: "I am satisfied that, as the Prince and General [Rupert and Monk] are incomparably the best subjects I ever had, so what I have written on them is much better than what I have performed on any other. As I have endeavored to adorn my poem with noble thoughts, so much more to express those thoughts with elocution."

CRITICISMS.

The "*Annus Mirabilis*" may indeed be regarded as one of Dryden's most elaborate pieces, although it is not written in his later, better, and most peculiar style of poetry.—SIR WALTER SCOTT.

The "*Annus Mirabilis*" shows great command of expression and a fine ear for heroic rhyme. Here its merits end. Not only has it no claim to be called poetry, but it seems to be the work of a man who could never by any possibility write poetry. Its affected similes are the best part of it. . . . There is scarcely a single stanza in this long work to which the imagination seems to have contributed anything. It is produced, not by creation, but by construction.—T. B. MACAULAY.

This poem is written with great diligence, yet does not fully answer the expectation raised by such subjects and such a writer. With the stanza of Davenant he has sometimes his vein of parenthesis and incidental disquisition, and stops his narrative for a wise remark. The general fault is, that he affords more sentiment than description, and does not so much impress scenes upon the fancy as deduce consequences and make comparisons.—DR. WARTON.

With regard to the nobility and dignity of this stanza, it may safely be said that "*Annus Mirabilis*" itself, the best poem ever written therein, killed it by exposing its faults. It is, indeed—at least when the rhymes of the stanzas are unconnected—a very bad metre for the purpose, for it is chargeable with more than the disjointedness of the couplet, without the possibility of relief; while, on

the other hand, the quatrains have not, like the Spenserian stave or the *ottava-rima*, sufficient bulk to form units in themselves, and to include within them varieties of harmony. Despite these drawbacks, however, Dryden produced a very fine poem in "Annus Mirabilis," though I am not certain that even its best passages equal those cited from the couplet pieces. At any rate, in this poem the characteristics of the master in what may be called his poetical adolescence are displayed to the fullest extent. The weight and variety of his line, his abundance of illustration and fancy, his happy turns of separate phrase, and his singular faculty of bending to poetical uses the most refractory names and things, all make themselves fully felt here. On the other hand, there is still an undue tendency to conceit and exuberance of simile. The famous lines—

"These fight like husbands, but like lovers those;
These fain would keep, and those more fain enjoy"—

are followed in the next stanza by a most indubitably "metaphysical" statement that

"Some preciously by shattered porcelain fall,
And some by aromatic splinters die."

This cannot be considered the happiest possible means of informing us that the Dutch fleet was laden with spices and *magots*. Such puerile fancies are certainly unworthy of a poet who could tell how

"The mighty ghosts of our great Harrys rose,
And armed Edwards looked with anxious eyes;"

and who, in the beautiful simile of the eagle, has equalled the Elizabethans at their own weapons.—G. SAINTSBURY.

DRAMAS.

Though Dryden's dramas are the productions of two periods, separated by an interval of several years, they may, for convenience, be considered as a whole at one time. His early plays are representatives of the corrupt taste formed after French models which the Restoration

introduced, and are characterized by gross sentiments, a bombastic style, and want of sense—defects somewhat counterbalanced by a melodious and graceful versification. In his later dramas, Dryden abandoned rhyme and adopted blank verse. Deep study of the Shakespearian dramatists elevated his taste, and enabled him to produce passages of impressive imagery, and powerful delineations of passion and character. The “Conquest of Grenada” is one of his best known plays, and contains many passages that are daily quoted; but his finest dramatic productions are the “Spanish Friar,” for its exquisite diction; “All for Love,” for its well-drawn plot; and “Don Sebastian,” which contains the best of Dryden’s tragic characters, that of Dorax.

QUOTATIONS.

“A knock-down argument; ’tis but a word and a blow.”

Amphitryon.

“When I consider life, ’tis all a cheat.

Yet, fooled with hope, men favor the deceit,

Trust on, and think to-morrow will repay.

To-morrow’s falser than the former day,

Lies worse, and while it says we shall be blest

With some new joys, cuts off what we possess.

Strange cozenage! none would live past years again,

Yet all hope pleasure in what yet remain,

And from the dregs of life think to receive

What the first sprightly running could not give.

I’m tired with waiting for this chemic gold

Which fools us young and beggars us when old.”

Aurengzebe (famous).

“Thou coward! yet

Art living? canst not, wilt not find the road

To the great palace of magnificent death,

Though thousand ways lead to his thousand doors

Which day and night are still unbarred for all.”—*Œdipus*.

“I come, kind gentlemen, strange news to tell ye,

I am the ghost of poor, departed Nelly.

Sweet ladies, be not frightened, I’ll be civil.

I’m what I was, a little, harmless devil.

“As for my epitaph, when I am gone,

I’ll trust no poet, but will write my own :

'Here Nelly lies, although she liv'd a slattern,
Yet died a princess, acting in St. Catherin.'"

[It was in speaking this famous Epilogue to Tyrannic Love that Nell Gwynne, the bewitching actress, is said to have captivated the king.]

"Errors, like straws, upon the surface flow;
He that would search for pearls must dive below."
All for Love.

"Forgiveness to the injured does belong,
But they ne'er pardon who have done the wrong."
Conquest of Grenada.

"A blush remains in a forgiven face;
It wears the silent tokens of disgrace."—Ibid.

"Eyes more bright
Than stars that twinkle on a winter's night."—Ibid.

"When wild in woods the noble savage ran."—Ibid.

CRITICISMS.

Of the various kinds of poetry which Dryden occasionally practised, the drama was that which, until the last six years of his life, he chiefly relied on for support. His style of tragedy, we have seen, varied with his improving taste, perhaps with the change of manners. Although the heroic drama presented the strongest temptation to the exercise of argumentative poetry in sounding rhyme, Dryden was at length contented to abandon it for the more pure and chaste style of tragedy, which professes rather the representation of human beings than the creation of ideal perfection, or fantastic and anomalous characters. The best of Dryden's performances in this latter style are, unquestionably, "Don Sebastian" and "All for Love." Of these, the former is in the poet's very best manner, exhibiting dramatic persons consisting of such bold and impetuous characters as he delighted to draw, well contrasted, forcibly marked, and engaged in an interesting succession of events. To many tempers the scene between Sebastian and Dorax, already noticed, must appear one of the most moving that

ever adorned the British stage. Of "All for Love" we may say that it is successful in a softer style of painting; and that, so far as sweet and beautiful versification, elegant language, and occasional tenderness can make amends for Dryden's deficiencies in describing the delicacies of sentimental passion, they are to be found in abundance in that piece. Dryden's comedies, besides being stained with the license of the age (a license which he seems to use as much from necessity as choice), have, generally speaking, a certain heaviness of character. There are many flashes of wit, but the author has beaten his flint hard ere he struck them out. It is almost essential to the success of a jest that it should at least seem to be extemporaneous. . . . For comic character he is usually contented to paint a generic representative of a certain class of men or women; a Father Dominic, for example, or a Melantha, with all the attributes of their calling and manners, strongly and divertingly portrayed, but without any individuality of character.—SIR WALTER SCOTT.

I don't think Dryden so bad a dramatic writer as you seem to do. There are many things finely said in his plays as almost by anybody. Besides his three best ("All for Love," "Don Sebastian," and the "Spanish Friar") there are others that are good, as "Cleomenes," "Sir Martin Marall," "Limberham," and the "Conquest of Mexico." His "Wild Gallant" was written while he was a boy, and is very bad.—ALEXANDER POPE: *Spence's Anecdotes*.

Dryden, destitute of Shakspeare's genius, had almost as much learning as Jonson, and, for the buskin, quite as little taste. He was a stranger to the pathos, and by numbers, expression, sentiment, and every other dramatic cheat, strove to make amends for it, as if a saint could make amends for the want of conscience, a soldier for the want of valor, or a vestal of modesty. The noble nature of tragedy disclaims an equivalent; like virtue, it demands the heart, and Dryden had none to give. Let epic poets think; the tragedian's part is rather to feel. Such distant

things are a tragedian and a poet that the latter, indulged, destroys the former. Look on *Barnwell* and *Essex*, and see how as to these distant characters Dryden excels and is excelled. But the strongest demonstration of his no taste for the buskin are his tragedies fringed with rhyme, which in epic poetry is a sore disease, in the tragic, absolute death. To Dryden's enormity Pope's was a light offence. As lacemen are foes to mourning, these two authors, rich in rhyme, were no great friends to those solemn ornaments which the noble nature of their works required. —YOUNG.

His plays—his rhyming plays in particular—are admirable subjects for those who wish to study the morbid anatomy of the drama. He was utterly destitute of the power of exhibiting real human beings. . . . The comic characters are, without mixture, loathsome and despicable.—T. B. MACAULAY.

Nevertheless, great as are the drawbacks of these plays, their position in the history of English dramatic literature is still a high and remarkable one. It was Dryden who, if he for the moment headed the desertion of the purely English style of drama, authoritatively and finally ordered and initiated the return to a saner tradition. Even in his period of aberration he produced on his faulty plan such work as few other men have produced on the best plans yet elaborated. The reader who, ignorant of the English heroic play, goes to Dryden for information about it, may be surprised and shocked at its inferiority to the drama of the great masters. But he who goes to it, knowing the contemporary work of Davenant and Boyle, of Howard and Settle, will rather wonder at the unmatched literary faculty which from such data could evolve such a result. The one play in which he gave himself the reins remains, as far as it appears to me, the only play, with the exception of "*Venice Preserved*," which was written so as to be thoroughly worth reading now for one hundred and fifty—I had almost said for two hundred—years. "*The Mourning Bride*" and "*The Fair Penitent*" are worthless by the

side of it, and to them may be added at one sweep every tragedy written during the whole eighteenth century. Since the beginning of the nineteenth we have, indeed, improved the poetical standard of this most difficult, not to say hopeless, form of composition, but, at the same time, we have in general lowered the dramatic standard. Half the best plays written since the year 1800 have been avowedly written with hardly a thought of being acted; I should be sorry to say how many of the other half have either failed to be acted at all, or, having been acted, have proved dead failures. Now Dryden did so far manage to conciliate the gifts of the playwright and the poet that he produced work which was good poetry and good acting material. It is idle to dispute the deserts of his success, the fact remains. Most, however, of his numerous hostile critics would confess and avoid the tragedies, and would concentrate their attention on the comedies. It is impossible to help, in part, imitating and transferring their tactics. No apology for the offensive characteristics of these productions is possible, and, if it were possible, I for one have no care to attempt it. The coarseness of Dryden's plays is unpardonable. It does not come under any of the numerous categories of excuse which can be devised for other offenders in the same kind; it is deliberate, it is unnecessary, it is a positive defect in art. . . . But in truth the heaviest punishment that Dryden could possibly have suffered—the punishment which Diderot has indicated as inevitably imminent on this particular offence—has come upon him. The fouler parts of his work have simply ceased to be read, and his most thorough defenders can only read them for the purpose of appreciation and defence at the price of being queasy and qualmish. He has exposed his legs to the arrows of any criticaster who chooses to aim at him, and the criticasters have not failed to jump at the chance of so noble a quarry. Yet I, for my part, shall still maintain that the merits of Dryden's comedies are by no means inconsiderable; indeed that, when Shakspeare and Jonson and Fletcher and Eth-

erege and Wycherley and Congreve and Vanbrugh and Sheridan have been put aside, he has few superiors.—
G. SAINTSBURY.

STUDY OF "ABSALOM AND ACHITOPHEL."

The years 1680 to 1688 were a period of intense political excitement in England. Whigs, Protestants, and Catholics were in bitter opposition to the oppressive measures of Charles, his offensive brother, Duke of York, and his Tory ministers. Shaftesbury, the powerful chancellor, was intriguing to dethrone King James and to crown the young Duke of Monmouth in his stead, while the pretended conspiracy of Titus Oates and the Rye-house Plot aroused suspicion among all ranks. The Tory Dryden now first appeared as a political poet, and sent forth his first and best satire, attacking Shaftesbury and defending the king. At the same time he improved his opportunity to revenge himself upon his personal foes and rivals—the Duke of Buckingham, Settle, and Shadwell. In doing this he adopted the form of the allegory, and, under a poetical paraphrase of the Scriptural narrative of Absalom and Achitophel, portrayed the characters and events of his own time. Its success, both as a literary production and as a political pamphlet, was remarkable. Many editions were rapidly sold—a special proof of its intrinsic merit, as the name of the author was for some time concealed.

Famous Passages.—

Part I. :

Portrait of Absalom (Duke of Monmouth), l. 17-42.

Portrait of Achitophel, l. 150-230.

Speeches of Achitophel, l. 230-302 ; 376-476.

Character of Zimri (Villiers, Duke of Buckingham ; compare with Pope's portraiture, Epistle II. To Lord Bathurst, l. 296-311), l. 544-568.

Description of Shimei (Sheriff Bethel), l. 583-629.

The Harangue of David (Charles II.), l. 939-1025.

Part II. :

Character of Doeg (Elkanah Settle), l. 412-456.

Character of Og (Shadwell), l. 457-510.

Sketch of the Plot, l. 556-930. [Read in connection "The Rehearsal," by the Duke of Buckingham.]

QUOTATIONS.

- "Resolved to ruin or to rule the State."
- "The people's prayer, the glad diviner's theme,
The young men's vision, and the old men's dream."
- "A man so various that he seemed to be,
Not one, but all mankind's epitome;
Stiff in opinions, always in the wrong,
Was everything by turns and nothing long."
- "So over violent, or over civil,
That every man with him was God or Devil."
- "Beware the fury of a patient man."
- "They got a villain, and we lost a fool."
- "What cannot praise effect in mighty minds,
When flattery soothes, and when ambition blinds?
Desire of power, on earth a vicious weed,
Yet sprung from high is of celestial seed:
In God 'tis glory; and when men aspire,
'Tis but a spark too much of heavenly fire."
- "Great wits are sure to madness near allied,
And thin partitions do their bounds divide."

CRITICISMS.

"Absalom and Achitophel" is a work so well known that particular criticism is superfluous. If it be considered as a poem political and controversial, it will be found to comprise all the excellences of which the subject is susceptible: acrimony of censure, elegance of praise, artful delineation of characters, variety and vigor of sentiment, happy turns of language, and pleasing harmony of numbers; and all these raised to such a height as can scarcely be found in any other English composition. It is not, however, without faults; some lines are inelegant and improper, and too many are irreligiously licentious. The original structure of the poem was defective; allegories drawn to great length will always break; Charles could not run continually parallel with David. The subject had likewise another inconvenience: it admitted little imagery or description, and a long poem of mere sentiments easily

becomes tedious; though all the parts are forcible, and every line kindles new rapture, the reader, if not relieved by the interposition of something that soothes the fancy, grows weary of admiration and defers the rest.—DR. JOHNSON.

The "Absalom" was a satire, and it was the first great English satire, for the satires of Marston and Hall were already forgotten. . . . The even and effortless force of the poem, the disappearance of inequalities and faults of taste, showed that Dryden was at last master of his powers. But it was not this nervous strength alone which suddenly brought him to the fore-front of English letters. It was the general sense that his "Absalom" was the opening of a new literary development. Its verse, free from the old poetic merits as from the old poetic faults, clear, nervous, condensed, argumentative, proclaimed the final triumph of the "poetry of good-sense." Its series of portraits showed the new interest in human character which had been stirred by the civil war, and which was deepening with the growing indifference to larger thoughts of nature and the growing concentration of man's thoughts on man. They led the way to that delight in the analysis of character, in its lowest as in its highest forms, which produced the essayists and the novel. Above all, the "Absalom" was the first work in which literature became a great political power. In it Dryden showed himself the precursor of Swift and of Bolingbroke, of Burke and of Cobbett.—J. R. GREEN: *History of the English People*.

This poem is said to be one of the most perfect allegorical pieces that our language ever produced. It is carried on through the whole with equal strength and propriety. The veil is nowhere laid aside. There is a just similarity in the characters, which are exactly portrayed; the lineaments are well copied; the coloring is lively; the groupings show the hand of a master, and may serve to convince us that Mr. Dryden knew his own power when he asserted that he found it easier to write severely than gently.—DERRICK.

"THE MEDAL:" SEQUEL TO "ABSALOM AND ACHITOPHEL."

A few days after the publication of "Absalom and Achitophel," Shaftesbury was released from the Tower, where he had been confined on charge of high-treason. His discharge was the cause of much rejoicing among the Whigs—bonfires and the ringing of bells expressed their triumph. A medal stamped with Shaftesbury's likeness and name, bearing the motto "*Lætamur*," was worn by his adherents, who thus increased the animosity of their political enemies. Respecting the origin of Dryden's poem, which was a manifestation of the Tory indignation, Spence says: "It was Charles II. who gave Mr. Dryden the hint for writing his poem called 'The Medal.' One day as the king was walking in the Mall, and talking with Dryden, he said, 'If I were a poet (and I think I am poor enough to be one), I would write a poem on such a subject in the following manner,' and then gave him the plan for it. Dryden took the hint, carried the poem as soon as it was written to the king, and had a present of a hundred broad pieces for it."

It is a much shorter and a much graver poem than "Absalom and Achitophel," extending to little more than three hundred lines, and containing none of the picturesque personalities which had adorned its predecessor. Part of it is a bitter invective against Shaftesbury, part an argument as to the unfitness of republican institutions for England, and the rest an "Address to the Whigs," as the prose preface is almost exclusively. The language of the poem is nervous, its versification less lively than that of "Absalom and Achitophel," but not less careful. It is noticeable, too, that "The Medal" contains a line of fourteen syllables—

"Thou leap'st o'er all eternal truths in thy Pindaric way."

The Alexandrine was already a favorite device of Dryden, but he has seldom elsewhere tried the seven-foot

verse as a variation. Strange to say, it is far from inharmonious in its place, and has a certain connection with the sense, though the example certainly cannot be recommended for universal imitation. I cannot remember any instance in another poet of such a license except the well-known three in "The Revolt of Islam," which may be thought to be covered by Shelley's prefatory apology.—G. SAINTSBURY.

"MACFLECKNOE"—ANTECEDENT OF POPE'S "DUNCIAD."

The hero of this brilliant satire is Shadwell, the old enemy of Dryden. Macflecknoe, a scribbling priest, whose name had become almost proverbial for all that was dull and stupid, is simply a representative character—ruler of the realms of Nonsense; while on his son Shadwell, whose inauguration to his inherited kingdom forms the narrative of the poem, is poured all the satire and ridicule. The first twenty-eight lines have been often quoted:

"All human things are subject to decay,
And, when fate summons, monarchs must obey.
This Flecknoe found, who, like Augustus, young
Was called to empire, and had governed long;
In prose and verse was owned without dispute,
Through all the realms of Nonsense, absolute.
This aged prince, now flourishing in peace,
And blessed with issue of a large increase,
Worn out with business, did at length debate
To settle the succession of the State;
And, pondering which of all his sons was fit
To reign, and wage immortal war with wit,
Cried, 'Tis resolved! for nature pleads, that he
Should only rule who most resembles me.
Shadwell alone my perfect image bears,
Mature in dulness from his tender years;
Shadwell alone, of all my sons, is he
Who stands confirmed in full stupidity.
The rest to some faint meaning make pretence,
But Shadwell never deviates into sense.
Some beams of wit on other souls may fall,
Strike through and make a lucid interval;

But Shadwell's genuine night admits no ray,
 His rising fogs prevail upon the day.
 Besides, his goodly fabric fills the eye,
 And seems designed for thoughtless majesty;
 Thoughtless as monarch oaks, that shade the plain,
 And, spread in solemn state, supinely reign.' "

Comparison with Pope's "Dunciad."—It is no inconsiderable part of the merit of "Macflecknoe" that it led the way to the "Dunciad;" yet, while we acknowledge the more copious and variegated flow of Pope's satire, we must not forget that, independent of the merit of originality, always inestimable, Dryden's poem claims that of a close and more compact fable, of a single and undisturbed aim. Pope's ridicule and sarcasm is scattered so wide, and among such a number of authors, that it resembles small shot discharged at random among a crowd; while that of Dryden, like a single well-directed bullet, prostrates the individual object against whom it was directed. Besides, the reader is apt to sympathize with the degree of the satirist's provocation, which in Dryden's case cannot be disputed, whereas Pope sometimes confounds those from whom he had received gross incivility with others who had given him no offence, and with some others whose characters were above his accusation. To posterity the "Macflecknoe" possesses a decided superiority over the "Dunciad," for a very few facts make us master of the argument, while that of the latter poem, excepting the sixth book, where the satire is more general, requires a note at every tenth line to render it even intelligible.—SIR WALTER SCOTT.

"RELIGIO LAICI"—A THEOLOGICAL POEM.

It is in connection with the study of this poem that the question of Dryden's conversion to Catholicism may be best considered; for in this seeming spontaneous expression of his convictions is the only clew to the poet's religious sentiments, which he entertained but a short time before that change in doctrinal views took place

which has caused his character to be so variously interpreted. The work, appearing as it did untrammelled by politics and patrons, was an independent argument, ostensibly in favor of the Anglican Church, but which on careful examination betrays that dissatisfaction and religious doubt in the pleader's own mind which was so strong a characteristic of his age. The hesitancy which characterizes his first appearance as a religious advocate, when taken in connection with his subsequent firm and unflinching maintenance of religious views, certainly favors the conclusion that Dryden, though previously a Puritan by accident and an Anglican for convenience, was now a Roman Catholic from sincere convictions of the heart. But this matter has been so often and so variously argued that the question can be best settled by each individual in the perusal of the poem itself, which is the only foundation from which the most favorable or unfavorable criticism can be, with any authority or fairness, drawn. The following are the most striking passages:

"Dim as the borrow'd beams of moon and stars
To lonely, weary, wandering travellers,
Is Reason to the soul: and as on high,
Those rolling fires discover but the sky,
Not light us here: so Reason's glimmering ray
Was lent, not to assure our doubtful way,
But guide us upward to a better day.
And as those nightly tapers disappear,
When day's bright lord ascends our hemisphere;
So pale grows Reason at Religion's sight;
So dies, and so dissolves in supernatural light.
Some few, whose lamp shone brighter, have been led
From cause to cause, to nature's secret head;
And found that one first principle must be:
But what, or who, that universal He;
Whether some soul encompassing this ball,
Unmade, unmoved; yet making, moving all;
Or various atoms' interfering dance
Leap'd into form, the noble work of chance;
Or this great all was from eternity."

"Such an omniscient church we *wish* indeed;
'*Twere worth both Testaments, cast in the Creed.*'"

"Shall I speak plain, and, in a nation free,
 Assume an honest layman's liberty?
 I think, according to my little skill,
 To my own mother-church submitting still,
 That many have been saved, and many may,
 Who never heard this question brought in play.
 The unletter'd Christian, who believes in gross,
 Plods on to heaven, and ne'er is at a loss;
 For the strait gate would be made straiter yet,
 Were none admitted there but men of wit."

"ODE TO MRS. ANNE KILLEGREW."

His poem on the death of Mrs. Killegrew is undoubtedly the noblest ode that our language has ever produced. All the stanzas, indeed, are not equal. An imperial crown cannot be one continued diamond; the gems must be held together by some less valuable matter.—DR. JOHNSON.

This elegy is among the best of many noble funeral poems which Dryden wrote. . . . Johnson pronounced it the noblest in the language, and in his time it certainly was, unless "Lycidas" be called an ode. Since its time there has been Wordsworth's great immortality ode, and certain beautiful but fragmentary pieces of Shelley which might be so classed, but till our own days nothing else which can match this. The first stanza may be pronounced absolutely faultless, and incapable of improvement.—G. SAINTSBURY.

STUDY OF "THE HIND AND PANTHER."

This poem is an allegorical dispute respecting the Roman Catholic and Anglican churches, in which the former is symbolized by the "milk-white hind," and the latter by the panther, while various animals—the fox, the wolf, etc.—represent other religious sects. Scott says: "If we can believe an ancient tradition, this poem was chiefly composed in a country retirement at Rushton, near his birth-place in Huntingdon. There was an embowered walk at this place which, from the pleasure which the poet took in it, retained the name of Dryden's Walk, and here was erected, about the middle of the last century, an urn, with

the following inscription: "In memory of Dryden, who frequented these shades, and is here said to have composed his poem of 'The Hind and Panther.'"

Select Passages.—Description of the Hind, l. 1-34; The Infallibility of the Church, l. 62-78; Description of the Panther, l. 327-496; Story of the Swallows, l. 1721-1932; Fable of the Doves, l. 2199-2582.

QUOTATIONS.

- "A milk-white Hind, immortal and unchanged,
Fed on the lawns, and in the forest ranged;
Without unspotted, innocent within,
She fear'd no danger, for she knew no sin."
- "For truth has such a face and such a mien,
As to be loved needs only to be seen."
- "If then our faith we for our guide admit,
Vain is the farther search of human wit."
- "To take up half on trust, and half to try,
Name it not faith, but bungling bigotry."
- "For friendship, of itself an holy tie,
Is made more sacred by adversity."
- "Two magnets, heaven and earth, allure to bliss;
The larger loadstone that, the nearer this:
The weak attraction of the greater fails;
We nod a while, but neighborhood prevails:
But when the greater proves the nearer too,
I wonder more your converts come so slow."

CRITICISMS.

Of the same kind, or not far distant from it, is "The Hind and Panther," the longest of all Dryden's original poems, an allegory intended to comprise and to decide the controversy between the Romanists and Protestants. The scheme of the work is injudicious and incommodious, for what can be more absurd than that one beast should counsel another to rest her faith upon a pope and council? He seems well enough skilled in the usual topics of argument, endeavors to show the necessity of an infallible judge, and

reproaches the Reformers with want of unity, but is weak enough to ask why, since we see without knowing how, we may not have an infallible judge without knowing where? . . . But when this constitutional absurdity is forgiven, the poem must be confessed to be written with great smoothness of metre, a wide extent of knowledge, and an abundant multiplicity of images; the controversy is embellished with pointed sentences, diversified by illustrations, and enlivened by sallies of invective.—DR. JOHNSON.

The wit in "The Hind and Panther" is sharp, ready, and pleasant, the reasoning is sometimes admirably close and strong; it is the energy of Bossuet in verse. I do not know that the main argument of the Roman Church could be better stated; all that has been well said for tradition and authority, all that serves to expose the inconsistencies of a vacillating Protestantism is in the Hind's mouth.—HENRY HALLAM.

A more just and complete estimate of his natural and acquired powers, of the merits of his style and of its blemishes, may be formed from "The Hind and Panther" than from any of his other writings. As a didactic poem it is far superior to the "Religio Laici." The satirical parts, particularly the character of Burnet, are scarcely inferior to the best passages in "Absalom and Achitophel."—T. B. MACAULAY.

STUDY OF "ODE ON ST. CECILIA'S DAY, OR ALEXANDER'S FEAST."

Dryden wrote his immortal ode for the Musical Meeting, a society which had for several years celebrated the feast of St. Cecilia, their patroness. It was for a previous similar occasion that he had furnished an ode excellent in style and composition, but whose merits have been almost totally eclipsed by this later production. Unsuccessful attempts to set the words to music were made several times, but it was not till the mighty genius of Handel undertook the task in 1736 that the highest effect was realized. Its performance in Covent Garden was attended by one of

the most elegant and illustrious audiences ever assembled within a London theatre. Dryden regarded this ode as one of his finest efforts. In a letter he says: "I am glad to hear from all hands that my ode is esteemed the best of all my poetry by all the town. I thought so myself when I writ it, but, being old, I mistrusted my own judgment." The tradition of how Dryden, being congratulated at Will's for having written the finest ode ever produced in any language, replied, "You are right, young gentleman; a nobler ode never *was* produced, nor never *will*," is well known.

Period of Composition.—Mr. St. John, afterwards Lord Bolingbroke, happening to pay a morning visit to Dryden, whom he always respected, found him in an unusual agitation of spirits, even to a trembling. On inquiring the cause, "I have been up all night," replied the old bard; "my musical friends made me promise to write them an ode for their feast of St. Cecilia. I have been so struck with the subject which occurred to me that I could not leave it till I had *completed* it; here it is, *finished* at one sitting." And immediately he showed him *this* ode, which places the British lyric poetry above that of any other nation.—DR. WARTON.

I am writing a song for St. Cecilia's feast, who, you know, is the patroness of music. This is troublesome, and no way beneficial; but I could not deny the stewards, who came in a body to my house to desire that kindness, one of them being Mr. Bridgeman, whose parents are your mother's friends.—DRYDEN: *Letter to his Son* (1697).

These accounts [referring to those above quoted] are not, however, so contradictory as they may at first sight appear. It is possible that Dryden may have completed at one sitting the whole ode, and yet have employed a fortnight, or much more, in correction. There is strong internal evidence to show that the poem was, speaking with reference to its general structure, wrought off at once. A halt or pause, even of a day, would perhaps have injured that continuous flow of poetical language and

description which argues the whole scene to have arisen at once upon the author's imagination. It seems possible, more especially in lyrical poetry, to discover where the author has paused for any length of time, for the union of the parts is rarely so perfect as not to show a different strain of thought and feeling. There may be something fanciful, however, in this reasoning, which I therefore abandon to the reader's mercy, only begging him to observe that we have no mode of estimating the exertions of a quality so capricious as a poetic imagination; so that it is very possible that the "Ode on St. Cecilia's Day" may have been the work of twenty-four hours, whilst corrections and emendations occupied the author as many days.—SIR WALTER SCOTT.

QUOTATIONS.

" Aloft in awful state
The godlike hero sate
On his imperial throne."

" None but the brave deserves the fair."

" And stamp'd an image of himself, a sovereign of the world."

" With ravish'd ears
The monarch hears,
Assumes the god,
Affects to nod,
And seems to shake the spheres."

" Bacchus' blessings are a treasure,
Drinking is the soldier's pleasure."

" He raised a mortal to the skies;
She drew an angel down."

CRITICISMS.

The "Ode on St. Cecilia's Day," perhaps the last effort of his poetry, has always been considered as exhibiting the highest flight of fancy and the exactest nicety of art. This is allowed to stand without a rival. If, indeed, there is any excellence beyond it in some other of Dryden's works, that excellence must be found.—DR. JOHNSON.

If Dryden had never written anything but this ode, his

name would have been immortal, as would that of Gray if he had never written anything but "The Bard." It is difficult to find new terms to express our admiration of the variety, richness, and melody of its numbers; the force, beauty, and distinctness of its images; the succession of so many different passions and feelings; and the matchless perspicuity of its diction. The scene opens, in the first stanza, in an awful and august manner. The amours of Jupiter are described in a majestic manner in the second, with allusions to Alexander's being flattered with the idea of his being the son of Jupiter and a god. But the sweet musician alters his tone in the third stanza to the praises of Bacchus and the effects of wine, which, inspiring the king with a kind of momentary frenzy and pride, Timotheus suddenly changes his hand, and in an air exquisitely pathetic, particularly the repetition of the words *fallen, fallen*, etc., sets before our eyes the fall and death of Darius, without a friend to attend him in his last moments. But the artist, knowing how nearly allied pity was to love, reminds the hero of the presence of his beautiful Thais, and describes minutely the effects of his passion for her. He does not, however, suffer him long to loiter in the lap of pleasure, but instantly rouses him with deeper and louder notes, till he, staring around, *Eumenidum demens videt agmina*, with their eyes full of indignation, and their hair crowded with hissing serpents, followed by a band of Grecian ghosts, who demand vengeance from their leader, tossing on high the torches they held in their hands, and pointing to the Persian temples and palaces, urging him to destroy them with fire. Such is the unexampled combination of poetical beauties, of almost every sort, in which this justly admired ode abounds. No particle of it can be wished away but the epigrammatic turn of the four concluding lines.—DR. WARTON.

But the greatest work of Dryden was the last, the "Ode on St. Cecilia's Day." It is the masterpiece of the second class of poetry, and ranks but just below the great models of the first.—T. B. MACAULAY.

The "Ode on St. Cecilia's Day" used to pass for the best work of Dryden and the best ode in the language. Many would now agree with me that it is neither one nor the other, and that it was rather overrated during a period when criticism was not at a high point. Its excellence, indeed, is undeniable; it has the raciness, the rapidity, the mastery of language which belong to Dryden; the transitions are animated, the contrasts effective. But few lines are highly poetical, and some sink to the level of a common drinking-song. It has the defects as well as the merits of that poetry which is written for musical accompaniment.—HENRY HALLAM.

DRYDEN'S WORK IN LITERATURE.

Perhaps no nation ever produced a writer that enriched his language with such a variety of models. To him we owe the improvement, perhaps the completion, of our metre, the refinement of our language, and much of the correctness of our sentiments. By him we were taught—*sapere et fari*—to think naturally and express forcibly. Though Davies has reasoned in rhyme before him, it may be perhaps maintained that he was the first who joined argument with poetry. He showed us the true bounds of a translator's liberty. What was said of Rome, adorned by Augustus, may be applied by an easy metaphor to English poetry embellished by Dryden, *lateritiam invenit, marmoream reliquit*. He found it brick and he left it marble.—DR. JOHNSON.

The English tongue as it stands at present is greatly his (Dryden's) debtor. He first gave it regular harmony and discovered its latent powers. It was his pen that formed the Congreves, the Priors, and the Addisons who succeeded him; and, had it not been for Dryden, we never should have known a Pope—at least in the meridian lustre he now displays. But Dryden's excellences as a writer were not confined to poetry alone. There is in his prose writings an ease and elegance that have not yet been so

well united in works of taste or criticism.—GOLDSMITH: *Bee*.

John Dryden, who, educated in a pedantic taste and a fanatical religion, was destined, if not to give laws to the stage of England, at least to defend its liberties; to improve burlesque into satire; to free translation from the fetters of verbal metaphrase, and exclude from it the license of paraphrase; to teach posterity the powerful and varied poetical harmony of which their language was capable; to give an example of the lyric ode of unapproached excellence; and to leave to English literature a name second only to those of Milton and of Shakspeare.—SIR WALTER SCOTT.

English as Dryden found it—and it must be remembered that he found it not the English of Shakspeare and Bacon, not even the English of such survivals as Milton and Taylor, but the English of persons like Cowley, Davenant, and their likes—it was not wholly marble or wholly brick. No such metaphor can conveniently describe it. It was rather an instrument or machine which had in times past turned out splendid work, but work comparatively limited in kind, and liable to constant flaws and imperfections of more or less magnitude. In the hands of the men who had lately worked it, the good work had been far less in quantity and inferior in quality; the faults and flaws had been great and numerous. Dryden so altered the instrument and its working, that, at its best, it produced a less splendid result than before, and became less suited for some of the highest applications, but at the same time became available for a far greater variety of ordinary purposes, was far surer in its working, without extraordinary genius on the part of the worker, and was almost secure against the grosser imperfections. The forty years' work which is at once the record and the example of this accomplishment is itself full of faults and blemishes, but they are always committed in the effort to improve. Dryden is always striving—and consciously striving—to find better literary forms, a better vocabu-

lary, better metres, better constructions, better style. He may in no one branch have attained the entire and flawless perfection which distinguishes Pope as far as he goes, but the range of Dryden is to the range of Pope as that of a forest to a shrubbery, and in this case priority is everything, and the priority is on the side of Dryden. He is not our greatest poet—far from it—but there is one point in which the superlative may safely be applied to him. Considering what he started with, what he accomplished, and what advantages he left to his successors, he must be pronounced, without exception, the greatest craftsman in English letters, and as such he ought to be regarded with peculiar veneration by all who, in however humble a capacity, are connected with the craft. . . . Dryden's peculiar gift, in which no poet of any language has surpassed him, is the faculty of treating any subject which he does treat poetically. His range is enormous, and wherever it is deficient it is possible to see that external circumstances had to do with the apparent limitation. That the author of the tremendous satire of the political pieces should be the author of the exquisite lyrics scattered about the plays; that the special pleader of "*Religio Laici*" should be the tale-teller of "*Palamon and Arcite*," are things which, the more carefully I study other poets and their comparatively limited perfection, astonish me the more. My natural man may like "*Kubla Khan*," or the "*Ode on a Grecian Urn*," or the "*Ode on Intimations of Immortality*," or "*O World! O Life! O Time!*" with an intenser liking than that which it feels for anything of Dryden's, but that arises from the pure accident that I was born in the first half of the nineteenth century, and Dryden in the first half of the seventeenth. The whirligig of time has altered and is altering this relation between poet and reader in every generation. But what it cannot alter is the fact that the poetical virtue which is present in Dryden is the same poetical virtue that is present in Lucretius and in Æschylus, in Shelley and in Spenser, in Heine and in Hugo.—G. SAINTSBURY.

DRYDEN'S STYLE AS A WRITER.

It is only necessary to add that, whatever difference of opinion may exist in the estimation formed of Dryden's genius; however some may consider that, even in the manhood and maturity of his taste, he was too fond of swelling sentiments and poetical rant; while others lament the absence of that simple pathos and those touches of nature which speak directly to the heart, or look in vain for that high tone of feeling, those exalted views, and that virtuous sensibility which have cast such a moral dignity over the pages of Pope; yet, besides other great poetical qualities, the highest praise of style and language must be universally conceded to him. No English poet—perhaps no English writer—has attained, as regards expression, such undisputed excellence. *He may be considered as* the connecting link between the writers of the Commonwealth—Clarendon and Milton—and those who introduced an easier and less artificial manner—Addison and Swift. I think that it may not unjustly be affirmed that he was the first who presented an example of a style, polished, elegant, and copious. This was effected, not by the importation of foreign words or learned constructions, but by calling out the native strength of the language, recovering its lost idioms, recalling its forgotten beauties, and producing the strongest effects by common and familiar expressions. His prose style has the same kind of excellence as his poetical—harmonious without effort, familiar without meanness, flowing on with richness of sound, variety of cadence, majesty and flexibility of movement, and with a copious and expanded eloquence.—REV. JOHN MITFORD.

The matchless prose of Dryden, rich, various, natural, animated, pointed; lending itself to the logical and the narrative, as well as the narrative and picturesque; never balking, never cloying, never wearying. The vigor, freedom, variety, copiousness, that speaks an exhaustless fountain from its source; nothing can surpass Dryden.—LORD BROUGHAM.

This, in short, is the classical style, and this is the style of Dryden. He develops, defines, concludes; he declares his thought, then takes it up again, that his reader may receive it prepared, and, having received, may retain it. He bounds it with exact terms justified by the dictionary, with simple constructions justified by grammar, that the reader may have at every step a method of verification and a source of clearness. He contrasts ideas with ideas, phrases with phrases, so that the reader, guided by the contrast, may not deviate from the route marked out for him. You may imagine the possible beauty of such a work. This poesy is but a stronger prose. Closer ideas, more marked contrasts, bolder images, only add weight to the argument. Metre and rhyme transform the judgments into sentences. The mind, held on the stretch by the rhythm, studies itself more, and by means of reflection arrives at a noble conclusion. The judgments are enshrined in abbreviative images or symmetrical lines, which give them the solidity and popular form of a dogma. General truths acquire the definite form which transmits them to posterity and propagates them in the human race. Such is the merit of these poems: they please by their good expressions. In a full and solid web stand out cleverly-connected or sparkling threads. Here Dryden has gathered in one line a long argument; here a happy metaphor has opened up a new perspective under the principal idea; further on, two similar words united together have struck the mind with an unforeseen and cogent proof; elsewhere a hidden comparison has thrown a tinge of glory or shame on the person who least expected it. These are all artifices or successes of a calculated style, which chain the attention and leave the mind persuaded or convinced.—H. A. TAINE.

VERSIFICATION.

Waller was smooth; but Dryden taught to join
The varying verse, the full resounding line,
The long majestic march, and energy divine.

ALEXANDER POPE.

Dryden knew how to choose the flowing and the sonorous words; to vary the pauses and adjust the accents; to diversify the cadence and yet preserve the smoothness of his metre. Of triplets and Alexandrines, though he did not introduce the use, he established it. . . . The rhymes of Dryden are commonly just, and he valued himself for his readiness in finding them; but he is sometimes open to objection. It is the common practice of our poets to end the second line with a weak or grave syllable—

“Together o’er the Alps methinks we fly,
Fill’d with ideas of fair Italy.”

Dryden sometimes puts the weak rhyme in the first—

“Laugh all the powers that favor *tyranny*,
And all the standing army of the sky.”

Sometimes he concludes a period or paragraph with the first line of a couplet, which, though the French seem to do it without irregularity, always displeases in English poetry. The Alexandrine, though much his favorite, is not always very diligently fabricated by him. It invariably requires a break at the sixth syllable—a rule which the modern French poets never violate, but which Dryden sometimes neglected—

“And with paternal thunder vindicates his throne.”

—DR. JOHNSON.

But see where artful Dryden next appears,
Grown old in rhyme, but charming ev’n in years.
Great Dryden next, whose tuneful muse affords
The sweetest numbers and the fittest words.
Whether in comic sounds or tragic airs
She forms her voice, she moves our smiles or tears.
If satire or heroic strains she writes,
Her hero pleases and her satire bites.
From her no harsh unartful numbers fall,
She wears all dresses and she charms in all.—ADDISON.

His versification and his numbers he could learn of nobody, for he first possessed those talents in perfection in our tongue, and they who have best succeeded in them

since his time have been indebted to his example; and the more they have been able to imitate him, the better they have succeeded.—WILLIAM CONGREVE.

Dryden's versification I take to be the most musical that has yet appeared in rhyme: round, sweet, pompous, spirited, and various, it flows with such a happy volubility, such an animated and masterly negligence, as I am afraid will not soon be excelled. From the fineness of his ear, his prose, too, is perhaps the sweetest, the most mellow and sonorous, that the English language has yet produced.—ARMSTRONG: *Essays*.

[For Parallel between Pope and Dryden, see Pope.]

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VII.

CLASSICAL AGE OF POPE, ADDISON,
AND SWIFT.

A.D. 1700-1745.

EXALTATION OF FORM OVER MATTER.

CULMINATION OF CLASSICAL POETRY UNDER ALEXANDER
POPE.

CREATION OF THE PERIODICAL ESSAY BY JOSEPH ADDI-
SON AND SIR RICHARD STEELE.

ENTRANCE OF LITERATURE INTO THE SPHERE OF POLI-
TICS.—JONATHAN SWIFT.

PREVALENCE OF ENGLISH DEISM.

DAWN OF ROMANTIC POETRY IN THOMSON'S "SEASONS."

COMMENCEMENT OF ENGLISH INFLUENCE ON CONTI-
NENTAL LIFE AND LITERATURE.

CHARACTERISTICS OF THE CLASSICAL AGE OF POPE, ADDISON, AND SWIFT,

WITH HISTORICAL, SCIENTIFIC, AND ART NOTES.

A.D. 1700-1745.

English Sovereigns	{	Stuart	ANNE, 1702-1714.
		House of Brunswick	{ GEORGE I., 1714-1727. GEORGE II., 1727-

EXALTATION OF FORM OVER MATTER.

THE most prominent feature of this age, both in prose and verse, was the exaltation of form over matter. Finished and correct style, which had been more or less sought after by the writers of the Restoration, became a mania in the early part of the eighteenth century. Indeed, so much energy was expended in polishing diction, balancing periods, and elaborating metaphors that little remained to be employed on ideas. Commonplace matter met with applause if its phraseology came up to the critical standard of the time. This classical spirit pervaded all departments of literature; it perfected English prose, but it dwarfed the drama, and made poetry mechanical and artificial. The age has been more diversely criticised than any other in English literature. Its contemporary critics, as well as those of the succeeding age—particularly Dr. Samuel Johnson—praised it to excess, over-estimated its influence, and pronounced it the Augustan Age; while writers of the nineteenth century have censured it severely for its

Death of William III., and accession of Anne, the second daughter of James II., who was married to Prince George of Denmark, 1702.

Appearance of the *Daily Courant*, the first daily paper, March 11, 1702.

War of the Spanish Succession, 1702-1713.

Conquest of
Gibraltar by
Admiral
Rooke, 1704.

polite scepticism, condemned its artificiality, and denounced it as an age of utilitarianism and satire.

CULMINATION OF CLASSICAL POETRY UNDER ALEXANDER POPE.

Decline of the
theatre. The
plays written
during this age
were dull and
stupid.

Addison's
"Cato," 1713.

Commence-
ment of Eng-
lish opera with
John Gay's
"The Beggar's
Opera," 1728.

Barton Booth
(1681-1733) was
the greatest
actor of the
time.

That classical correctness of style which Dryden had introduced into English poetry culminated under Pope, and degenerated into artificiality under Pope's imitators. Pope is the *greatest didactic poet* in the language, and may almost be classed with Boileau—his "analogue in French literature"—in the relation of disciple and master. In all his work he followed carefully the rules laid down in "L'Art Poétique," produced his "Essay on Criticism" in imitation of it, and doubtless the French poet's mock-heroic poem, "Lutrin," was his model in the composition of "The Rape of the Lock." [See "Age of Dryden and the Restoration—France."] But Pope's works, though rigidly classical, are exalted by an acuteness and solidity of thought, and a faculty of expression so brilliant, so easy, and so fluent as to be unequalled in the entire range of English poetry. Not so with his less gifted contemporaries. The same verbal nicety and symmetrical arrangement of nouns and adjectives characterize the verses of the minor poets—Gay, Prior, Young, Addison, Tickell, Philips; their poetry is polished with mythological eloquence, and abundant quotations from the Greek and Latin, but expresses, for the most part, commonplace sentiments and maxims, rather than natural beauty and lofty ideas. Of the lesser poets three deserve special notice.

John Gay (1688-1732) was an easy, indolent, amiable writer, who produced two descriptive poems of interest—"The Shepherd's Week, in

Six Pastorals," distinguished for its humor, and "Trivia; or, The Art of Walking in the Streets of London," a curious sketch of street manners and costumes at that time. [See Alexander Pope: *Friends*.]

Matthew Prior (1664-1721), a politician, courtier, and man of fashion, aided Charles Montagu in the composition of the famous "Country Mouse and City Mouse," a poem written to ridicule Dryden's "Hind and Panther." His two principal poems are "Alma," a philosophical and sceptical discourse which is said to have furnished ideas to Voltaire, and "Solomon," an epic on the remark, "All is vanity."

Edward Young (1681-1765) was the author of "The Night Thoughts," a poem in blank verse, treating of life, death, and immortality. It is little read at the present day, but many of its phrases have passed into colloquial language, such as, "Procrastination is the thief of time."

Colley Cibber (1671-1757), a popular actor, dramatist, and stage-manager, produced, in 1700, that famous alteration of Shakespeare's "Richard III." which was retained by Garrick, Cooke, and Kean down to Irving's revival of the original in 1878.

CREATION OF THE PERIODICAL ESSAY BY JOSEPH ADDISON AND SIR RICHARD STEELE.

The same classical zeal which was so destructive to natural poetry and drama led to the development of eloquence and an exquisite style in prose literature. Perhaps English prose has never appeared so graceful and easy as in the periodical essays of Addison, who, in conjunction with Steele, created that form of composition. Bacon had previously developed the essay; Cowley and Sir William Temple in the preceding age had produced imitations of those of Montaigne. "But the *periodical* essay," writes S. A. Brooke, "was created by Steele and Addison. The next important series was Johnson's 'Rambler' (1750-52) and 'Idler;' but in them lightness—the essence of this kind of essay—

Union of England and Scotland, under the name of Great Britain, by the Treaty of Union, 1707. Scottish prosperity began with this union.

Contests between Whigs and Tories for possession of the government.

Promulgation of the Stamp Act, 1712. By it the number of newspapers was at first very much reduced, but the public call for them was so great that they were soon issued again in even greater numbers.

was lost. Goldsmith's 'Citizen of the World,' a series of letters supposed to be written by a Chinese traveller in England, and collected in 1762, satirizes the manners and fashionable follies of the time. Several other series followed, but they are now unreadable. One man alone in our own century caught the old inspiration, and with a humor less easy, as gentle, but more subtle than Addison's. It was Charles Lamb, in the 'Essays of Elia;' and the fineness of perception he showed in these was equally displayed in his criticisms on the old dramatists."

ENTRANCE OF LITERATURE INTO THE SPHERE OF POLITICS.—JONATHAN SWIFT.

Commencement of English art with William Hogarth, the first native painter of great merit. His most remarkable works were a series of satirical paintings, representing the social abuses of the time—The Harlot's Progress (1734), The Rake's Progress (1735), and the Marriage à la Mode (1745), which are now in the London National Gallery.

In the early part of the eighteenth century, literature entered the sphere of politics, and newspapers assumed a partisan character. The Stuart doctrine of the divine right of kings, and abstract questions relative to the science of government, had led to political discussions of a philosophical nature; but it was not till the strife of Whigs and Tories convulsed the England of Anne and the Georges that literature became an engine of political attack. Never in English history were politics so absorbent. All departments of literature—poetry, satire, fiction, drama, philosophy, and journalism—were appropriated to their interests; the wit of Pope and Prior, the savage vindictiveness and fertile invention of Swift, the ingenuity of Gay, the sophistry of Bolingbroke, and the good-humor of Addison and Arbuthnot were enlisted in the cause of either faction. Never in English history was political controversy so fierce and virulent. Squibs, lampoons, insults, and abuse of every nature were hurled by the warring parties against each other; Marlborough and Wal-

Rise of Robert Walpole.

pole were reviled without heed to truth and fairness; and by 1712 the tone of the public press had become so libellous that a newspaper tax was imposed as a means of suppression. In this political field of literature two writers stood foremost—the Tory, Jonathan Swift, and the Whig, Daniel Defoe. Swift's period of active warfare was during the years 1710–14, when Harley and Bolingbroke were in power. His political pamphlets were the most powerful ever written, and his subsequent fiction, "Gulliver's Travels," was a masterpiece of prose satire directed against politics, and mankind in general. It was in a Dublin newspaper that the "Drapier Letters" first appeared, and it was in his hands that the newspaper in England may be said to have attained its first political influence. Defoe was a zealous Whig and Dissenter. In 1704 he began to publish the famous sheet, *The Review*, which he continued for nine years. His political pamphlets frequently brought him into trouble, and he twice suffered imprisonment; but at length ill-health obliged him to abandon political warfare, and he confined himself to less harassing literary labor, producing a series of tales, of which the most celebrated was "Robinson Crusoe," and which contained the germ of the English novel.

Invasion and defeat of the Pretender—son of James II.—1715. His supporters were called Jacobites. [See Thackeray's "Henry Esmond."]

South-sea Bubble—a financial imposture which caused the ruin of thousands, 1720.

PREVALENCE OF ENGLISH DEISM.

The satirical and critical tendencies of the age also manifested themselves in matters of religion. The intense spiritualism of the Puritans had been balanced during the Restoration by ungodliness and depravity, but the anti-religious spirit did not become metaphysical till the eighteenth century, when a class of bold speculators arose who denied revealed religion,

Administration of Sir Robert Walpole, 1721–1742: extension of trade, rise of manufactures, increase of wealth, and material prosperity.

Voltaire's exile in England, 1726-1729. He learned English, studied Shakespeare, Milton, Dryden, Bacon, Locke, etc., was introduced by Bolingbroke to the society of deists and illustrious *litterati*, and printed by subscription his "Henriade." What most impressed him in England was the deference paid to science and learning. He witnessed the funeral honors bestowed on Sir Isaac Newton by statesmen, nobles, and philosophers. "What encourages most the men of letters in England," he said, "is the consideration in which they are held. The portrait of the Prime-minister is to be found hanging above the mantel-piece of his own study; but I have seen that of Mr. Pope in twenty houses." [See Pope, and Swift: *Friends*.]

and maintained their opinions with philosophical argument. Among these deists were Lord Bolingbroke (1678-1751), the idol of the *litterati* of the age, Shaftesbury, Toland, Collins, Tindal, and Woolston, the most audacious of all, who, in 1727, published his "Six Discourses on the Miracles," in which he sought to enforce his argument by the coarsest ribaldry and jest. Thirty thousand copies of this work were sold in two years. Deism prevailed more or less among all classes, and was encountered everywhere, from the nobleman's drawing-room to the grog-shop. Voltaire, fresh from free-thinking Paris, was amazed at the universality and publicity of bold speculations in religious matters. "There is no religion in England," said the Frenchman, Montesquieu; "four or five in the House of Commons go to prayers or to the parliamentary sermon. . . . If any one speaks of religion, everybody begins to laugh. A man happening to say, 'I believe this like an article of faith,' everybody burst out laughing." The claims of Christianity were upheld by George Berkeley (1684-1753), Warburton, Bentley, and Clarke; but the only effectual resistance to the tide of popular free thought was the Methodist movement, which extended throughout the lower classes in the latter part of the age.

DAWN OF ROMANTIC POETRY IN THOMSON'S "SEASONS."

Handel's residence in England during the greater part of the years 1710-1759. "Esther," the first of his oratorios, was produced in 1733, and followed by "Deborah," "Saul," etc.,

The first gleam of that reaction against the mechanical perfection and artificiality of the classical school in poetry, which was to culminate in a great revolution in literary taste, and in the substitution of romantic for classical sentiment, appeared in the "Seasons," a cycle of pastoral poems on the English year, published by James Thomson (1700-1748) during the

years 1726-1730. "It is true that the taint of the artificial spirit lingered in his poetry," says Stopford Brooke, "but for all that it was a new world for the English people. The woods, the rivers, the moors, the corn-fields, the mountain floods, the summer skies, the tempests—all the broad aspects of nature—were seen and detailed with some real care and affection. One sees that he is often painting directly from the scene; that sometimes his monotonous and turgid style is forgotten; that the beauty and peace of the outward world bring him so much emotion that his verse becomes spontaneous and tender. But for the most part he wants the simplicity of description which passionate love of nature produces, and, above all, the sweetness and pathetic truth that comes of self-consciousness being lost in the life of nature."

[See "Age of Revolution"—William Cowper: Comparison of Cowper and Thomson.]

which were represented in the Lincoln's Inn Fields Theatre. His most sublime production was the "Messiah," which was repeated annually from 1749-1777, for the benefit of the Foundling Hospital.

Foreign painters in England. The German, Sir Godfrey Kneller, a student of Rembrandt, was the most fashion-

COMMENCEMENT OF ENGLISH INFLUENCE ON CONTINENTAL LIFE AND LITERATURE.

Throughout the age of the Georges we find England for the first time exercising an intellectual and moral influence on the European world. Hitherto Italian and French impulses had told on English letters or on English thought, but neither our literature nor our philosophy had exercised any corresponding influence on the Continent. It may be doubted whether a dozen Frenchmen or Italians had any notion that a literature existed in England at all, or that her institutions were worthy of study by any social or political inquirer. But with the revolution of 1688 this ignorance came to an end. William and Marlborough carried

able portrait-painter of the age. His numerous portraits of European sovereigns, as well as those of men of genius—Newton, Marlborough—the Kit-Kat Club, etc., have made him famous, though he did not possess the highest genius. Charles Jervas was the rival of Kneller in his later years. Dahl and Closterman were also prominent in their profession.

Methodist movement, 1729-1791. John Wesley and his brother, while at Oxford, formed, with a few other students, in 1729, a society for holding religious worship, and for their methodical mode of life were nicknamed "Methodists" by their irreverent companions. About 1738, Wesley and another of the society, George Whitefield, began to preach, holding open-air meetings, and travelling all over England, Wales, Scotland, and Ireland. The result of their preaching was a great religious revival among all classes, and their followers became so numerous that it was necessary to organize them into societies.

Maintenance of Idealism in philosophy by George Berkeley (1684-1753), whose doctrines were in direct opposition to the materialism of the age.

more than English arms across the Channel—they carried English ideas. The combination of material and military greatness with a freedom of thought and action hardly known elsewhere, which was revealed in the England that sprang from the revolution of 1688, imposed on the imaginations of men. For the first time in our history we find foreigners learning English, visiting England, seeking to understand English life and English opinion. The main curiosity that drew them was a political curiosity; but they carried back more than political conceptions. Religious and philosophical notions crossed the Channel with politics. The world learned that there was an English literature. It heard of Shakespeare; it wept over Richardson; it bowed, even in wretched translations, before the genius of Swift. France, above all, was drawn to this study of a country so near to her and yet so utterly unknown. If we regard its issues, the brutal outrage which drove Voltaire to England in 1726 was one of the most important events of the eighteenth century. With an intelligence singularly open to new impressions he revelled in the freedom of social life he found about him—in its innumerable types of character, its eccentricities, its individualities. His "Philosophical Letters" revealed to Europe not only a country where utterance and opinion were unfettered, but a new literature and a new science; while his intercourse with Bolingbroke gave the first impulse to that scepticism which was to wage its destructive war with the faith of the Continent. From the visit of Voltaire to the outbreak of the French revolution, this intercourse with England remained the chief motive power of French opinion, and told through it on the opinion of the world. In

his investigations on the nature of government, Montesquieu studied English institutions as closely as he studied the institutions of Rome. Buffon was led by English science into his attempt at a survey and classification of the animal world. It was from the works of Locke that Rousseau drew the bulk of his ideas in politics and education.—J. R. GREEN: *History of the English People*. [See *France*.]

War of the
Austrian Suc-
cession, 1741-
1748.

I.—30

CHARACTERISTICS OF THE CONTEMPORARY LITERATURES OF FRANCE, GERMANY, ITALY, AND SPAIN,

WITH HISTORICAL, SCIENTIFIC, AND ART NOTES.

I. France.—House of Bourbon: LOUIS XIV.,—1715. LOUIS XV., 1715—

War of the Spanish Succession, 1701–1714. The war ended with the treaties of Utrecht, in 1713, and Rastadt, in 1714.

THE closing years of the grand siècle were unproductive of literary genius. Molière, Racine, La Fontaine, and most of the eminent statesmen and generals who shed such lustre over the early portion of the age of Louis XIV. had passed away. An intense calm brooded over France—a calm which, from its death-like stillness, seems a natural precedent of the coming political and intellectual whirlwind. The age of Louis XIV. “ended everything and initiated nothing.” The seventeenth century, which was, for the most part, religious, was followed by one eminently sceptical.

Rise of Republicanism and Scepticism. Montesquieu, Voltaire.—The great period of French scepticism and republicanism may be said to have begun with the death of Louis XIV. in 1715, and closed with the revolution of 1789. Its causes have been traced to (1) the wickedness and vice of Louis XIV. and his court, which led to public ridicule of morality and religion; (2) the influence of England, that had sent one king to the scaffold and another into exile for violating their royal oaths, and whose literature was at that time tainted with infidelity; (3) the writings of exiled Protestants against absolute monarchy and Catholicism. Literature now became a means of publishing bold opinions and assaulting the traditions of the Church and time-honored institutions. The four prominent leaders of this literary aggres-

Le Sage, the celebrated novelist and dramatist (1668–1747), produced his greatest work, “Gil Blas,” in 1715, which was translated into nearly every European language. His other romance, “Le Diable Boiteux,” was very popular. He is said to have composed twenty-four dramatic pieces.

sion were Montesquieu, Voltaire, J. J. Rousseau, and Buffon. Montesquieu and Voltaire were contemporaries of Pope, Addison, and Swift; but Rousseau and Buffon belong exclusively to the latter half of the eighteenth century.

Montesquieu (1689-1755) made the first vigorous attack on French manners and customs in his "Persian Letters," published in 1721—a vivid and delicate portrayal of the vices and follies of his countrymen. In 1726 he relinquished all civil employment to devote himself to literature, and began to travel through Europe that he might become acquainted with different nations. After his return to France he retired to his chateau, where he completed his work entitled "On the Causes of the Grandeur and Declension of the Romans," published in 1734. But his greatest work, "The Spirit of Laws," which occupied him twenty years, did not appear till 1748. This remarkable book recommended moderate reform, and upheld the English Government as a model for all nations. It did not urge a general destruction of the old order of things, but advised a reformation in politics and civil toleration. A critic has remarked, "Of the three successive phases common to every social revolution—action, reaction, trans-action—Montesquieu represented the last." "The Spirit of Laws" was the first work which treated the questions of civil liberty in an enlightened and philosophical manner. It attempted to demonstrate the relation between the laws of different countries and the social circumstances peculiar to them. "When the human race had lost their charters," said Voltaire, "Montesquieu rediscovered and restored them." The work was very favorably received. Twenty-two editions were exhausted within eighteen months after its publication, and translations appeared in various European languages. Montesquieu made the science of politics popular, and caused it to become a favorite study with the thinking public.

Voltaire (1694-1778), the true personation of the

Rollin (1661-1741), the historian. His "Ancient History" is well known in England through various translations, but possesses little historical merit.

Administration of Cardinal Fleury, 1726-1743.

Prevalence of deism in educated circles ; but it was not common among the people, as in England, nor, as in that land of an unrestricted press, allowed to appear in print.

Bayle's dictionary or cyclopædia, which appeared in 1696, and afterwards in an enlarged form in 1720, was published at Rotterdam, not at Paris.

eighteenth century, was left sole leader of public opinion in France at the death of Montesquieu, but he had exercised an unbounded influence over his countrymen for many years previous to that event. "Letters," writes M. Villemain, "reigned over Europe, and Voltaire over letters. His name was the first of the age after that of the conqueror of Dresden, who made himself his disciple and asked from him glory." The supreme object of Voltaire's efforts was intellectual freedom, and to obtain this he united all his energies in attacking what seemed to him to be its greatest obstacle—the religious domination of the Church. He was no political reformer, and would have had no sympathy with the republican enthusiasts of 1789. The magnificence of royalty and the elegant society of the aristocracy were gratifying to his tastes ; princes were his friends, and monarchs sought his good-will and friendship. He was sceptically inclined by nature, and his unbelieving instinct developed into positive infidelity through intercourse with Bolingbroke and other English non-believers during his three years' residence in London. Returning, in 1729, to France, he began to produce that remarkable series of works which, though circum-spect towards secular authority, displayed unbounded audacity against doctrines and creeds. In doing this he followed in the track of Bayle, who, in the preceding age, may be said to have started the warfare of infidelity and doubt. The works of Voltaire are very numerous. There was scarcely any department of literature to which he did not contribute ; he gave to France some of her finest tragedies—"Mérope," "Œdipe," "Zaire," etc. ; her only epic, "La Henriade ;" several of her best historical works—"History of Charles XII.," "Age of Louis XIV.," etc. ; the novel "Candide ;" the famous and infamous poem, "La Pucelle ;" and a large amount of critical and historical literature. As a writer he was characterized by quick perception, lively sensibility, brilliancy of wit, and power of expression. Voltaire's reputa-

tion was European, and his elegant home at Ferney was a sort of shrine towards which literary devotees from all countries turned their steps. [See Pope and Swift: *Friends*.]

II. **Germany.**—House of Austria: LEOPOLD I., -1705. JOSEPH I., 1705-1711. CHARLES VI., 1711-1742. CHARLES VII., 1742-1745.

Supremacy of French Influence.—This age is one of transition between the sterile seventeenth century and the reform period of Lessing, Klopstock, Wieland, and Herder. Germany had now recovered somewhat from the effects of the Thirty Years' War, religious controversy had abated, and the minds of men were free to occupy themselves with literary pursuits. New literary societies were formed—the school of Leipzig by Gottsched, the school of Zürich by Bodmer, the Prussian school by Gleim, the Berlin school by Ramler, and numerous others all over the Empire, which greatly served to promote mental culture and encourage national genius. But all models for composition were taken exclusively from the French, till a great literary struggle arose between the schools of Leipzig and Zürich, which paved the way for the reformation under Lessing and the overthrow of French influence.

The Swiss-Leipzig Controversy. Gottsched and Bodmer.—Johann Gottsched (1700-1762) began his work as a critic by opposing the affectation of the second Silesian school, and, having accomplished this worthy task, proceeded to construct a new poetic creed, in which three propositions were maintained: "That poetry must be founded on an imitation of nature; that the understanding must prevail over the imagination; and that the best models must be found in French literature." On the other hand, Bodmer (1698-1783) was a great admirer of the English style of literature, and had translated the "Paradise Lost" into German. This difference of opinion at length led to results, and in 1740 the warfare

Commencement of the Kingdom of Prussia, 1701.

Reign of Frederick I., 1701-1713.

English influence introduced into Germany. The works of Pope, Young, Thomson, Richardson, etc., were translated and imitated by German writers.

Handel (1684-1759), the illustrious German musical composer, who spent most of his life in England.

Wolf (1679-1751), the dis-

ciple of Leibnitz, wrote an extensive series of philosophical works, in which he upheld the Individualistic Idealism of his master. He was an indefatigable analyzer. In his manuals, as well as in his lectures, delivered at the University of Halle, on philosophy and mathematics, he employed the German language.

began with Bodmer's defence of Milton against the charges of Gottsched. For a long time Gottsched and his party at Leipzig prevailed, but at length public opinion, enraged at his adverse criticism of Klopstock, turned against him, and he lived to be a laughing-stock of Germany. Prominent among the followers of Bodmer were Gärtner, Gellert, Lichtwer, and Kleist. Many of the opinions of the victorious school were erroneous, and the importance of the controversy consists only in the impulse it afforded to poetical literature, and as the cradle of the great intellects of the succeeding age who were to bring about a true and thorough reform.

III. Italy.—CLEMENT XI., 1700-1721. INNOCENT XIII., 1721-1724. BENEDICT XIII., 1724-1730. CLEMENT XII., 1730-1740. BENEDICT XIV., 1740-

Gravina—a celebrated patron of letters.

Creation of the Modern Italian Opera by Metastasio.
—Metastasio (1698-1782), who may be said to have created modern Italian opera, was the son of a common soldier. His extraordinary talents of extemporizing in verse at the early age of ten years attracted the notice of Gravina, who adopted him, paid great attention to his education, and at his death, in 1717, left him his estate. Having wasted this fortune, Metastasio studied law for a time at Naples, but a drama produced there under pledge of secrecy being traced to him, he suddenly found himself famous, and was received into the house of the celebrated prima donna, Bulgarelli, who directed his attention to music, and under whose guidance he composed his first operas. In 1729 he was appointed court poet of Vienna, where he resided for half a century in the enjoyment of ease, luxury, and the royal favor. Metastasio wrote twenty-eight grand operas, eight sacred dramas, cantatas, canzonets, and a quantity of ballet. His operas, like those of other Italian writers, are characterized by exaggeration and a certain similitude of plot in which

Marquis Scipio Maffei was the first to employ, in his tragedy of "Mérope," the plot which was afterwards ren-

the inevitable dagger constitutes the mainspring of the action. As a writer he is distinguished by purity, pathos, accuracy, elevated sentiment, and a pleasing and harmonious diction. Metastasio's works are very popular with all classes of his countrymen—their pure classicism delighting and instructing the learned, while their exquisite melody and simplicity of diction attract the admiration of less scholarly readers.

Reformation of the Italian Stage under Goldoni.—The eighteenth century was the golden age of the Italian stage. Previous to this the drama was weak and extravagant, but under Goldoni (1707–1793) it became real and substantial. He was the true founder of modern Italian comedy. "I have read over again," he says in his "Mémoires," "the Greek and Latin poets, and I have told to myself that I should like to imitate them in their style, their plots, their precision; but I would not be satisfied unless I succeeded in giving more interest to my works, happier issues to my plots, better drawn characters, and more genuine comedy." His comedies depict in a very natural manner the Venetian society of his age. The last years of Goldoni's life were passed in France, where he composed, for the wedding of Louis XVI. and of Marie Antoinette, one of his finest pieces, "*Le Bourrn Bienfaisant*," pronounced by Voltaire to be the best comedy since the time of Molière.

dered famous in the dramas of Voltaire and Alfieri. Maffei's "*Mérope*" has been called the last and best specimen of the elder school of Italian tragedy.

Gozzi (1718–1806), the rival of Goldoni, dramatized light tales. His "*Turandot*" is the source of the "Bluebeard" of the English stage.

IV. Spain.—PHILIP V., 1700–1746.

Introduction of French Taste under the Bourbons.—The literary decline begun in the preceding age was greatly accelerated by the introduction of French taste consequent upon the accession of the Bourbons to the throne. Spanish poets imitated the so-called French school, and by thus adopting unworthy models became themselves more degenerated. All national literature was despised, and subjected to a

War of the Spanish Succession closed in 1713 with the treaty of Utrecht, by which Spain

lost nearly one-half of her European possessions.

neglect from which it has never fully recovered. However, it was during the reign of Philip V. that the Spanish Academy was established, which produced as one of its earliest works a Spanish dictionary—the standard of the language up to the present day.

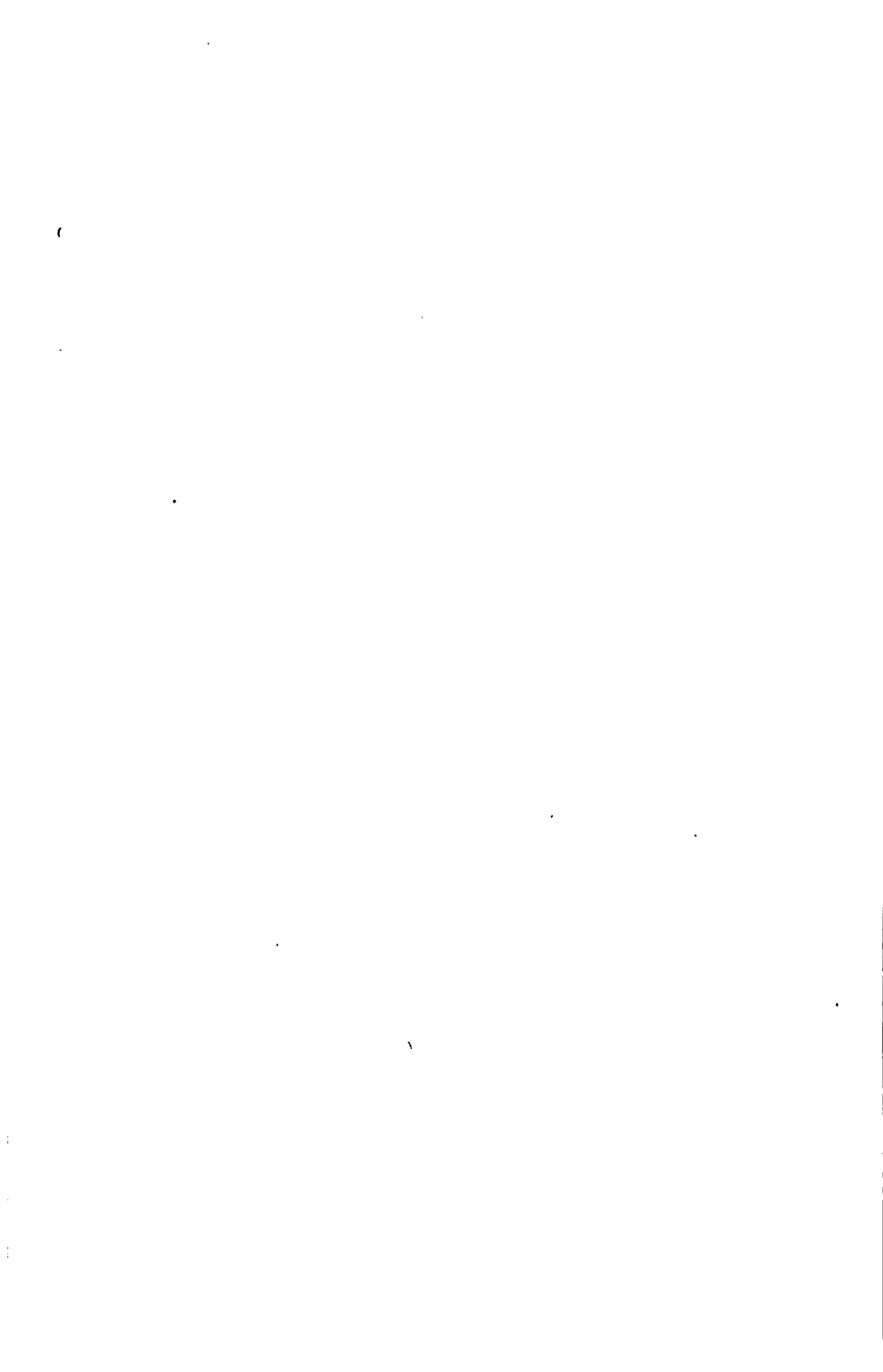
BOOKS OF REFERENCE.

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CLASSICAL AGE OF POPE, ADDISON, AND SWIFT.

A.D. 1700-1745.

	<i>Civilians.</i>	<i>Authors.</i>	<i>Scientists and Philosophers.</i>	<i>Painters, Sculptors, etc.</i>
GREAT BRITAIN.	Anne. George I. George II. John Churchill, Duke of Marlborough. Robert Walpole. John Wesley.	Alexander Pope. John Gay. Matthew Prior. Edward Young. Joseph Addison. Sir Richard Steele. Jonathan Swift. James Thomson. Lord Bolingbroke. Dr. Arbuthnot. Anthony Collins. Woolston. Shenstone. Daniel Defoe. Samuel Richardson. Henry Fielding. Lady M. W. Montagu. Tickell. Philips. Dr. Samuel Johnson.	Lord Bolingbroke. George Berkeley. Anthony Collins. Halley.	Sir Christopher Wren. Richard Wilson. Wm. Hogarth. <i>Actors:</i> Barton Booth. Colley Cibber.
FRANCE.	Louis XIV. Louis XV. Cardinal Fleury.	Le Sage. Montesquieu. Voltaire. Rollin. Fontenelle.	Reaumur. Clairaut. La Caille.	Antoine Watteau. Canaletto.
GERMANY.	Leopold I. Joseph I. Charles VI. Charles VII. Prince Eugène. Bach.	Johann Gleim. Christian Gellert. Magnus Lichtwer. Johann Christoph Gottsched. Johann Bodmer. Friedrich von Hagedorn. Albrecht von Haller. Christian von Kleist.	Boerhaave. Christian Wolf. Leibnitz.	Sir Godfrey Kneller. <i>Musician:</i> Handel.
ITALY.	Clement XI. Innocent XIII. Benedict XIII. Clement XII. Benedict XIV.	Metastasio. Guldoni. Gozzi.	Giovanni Vico.	
SPAIN.	Philip V.			





ALEXANDER POPE.

ALEXANDER POPE

(1688-1744).

PORTRAITS OF POPE.

THE best known of Pope's portraits are those by Kneller and Jervas. Sir Godfrey Kneller was a portrait-painter of considerable merit, but Jervas is more celebrated as the friend of Pope, Swift, and Steele, than for his artistic skill.

POPE'S PERSONAL APPEARANCE.

Pope gave the following description of himself as Dick Distich, in his account of "The Little Club," in the *Guardian*: "Dick Distich we have elected president, not only as he is the shortest of us all, but because he has entertained so just a sense of his stature as to go generally in black, that he may appear yet less; nay, to that perfection is he arrived that he stoops as he walks. The figure of the man is odd enough: He is a lively little creature, with long arms and legs—a spider is no ill emblem of him; he has been taken at a distance for a small windmill."

He was about four feet six inches high, very hump-backed and deformed. He wore a black coat, and, according to the fashion of that time, had on a little sword. He had a large and very fine eye, and a long, handsome nose; his mouth had those peculiar marks which are always found in the mouths of crooked persons, and the muscles which run across the cheek were so strongly marked that they seemed like small cords.—SIR JOSHUA REYNOLDS.

The person of Pope is well known not to have been formed by the nicest model. He has, in his account of "The Little Club," compared himself to a spider, and by another is described as protuberant behind and before. He is said to have been beautiful in his infancy, but he was of a constitution originally feeble and weak, and, as bodies of a tender frame are easily distorted, his deformity was probably in part the effect of his application. His stature was so low that to bring him to a level with common tables it was necessary to raise his seat; but his face was not displeasing, and his eyes were animated and vivid. By natural deformity or accidental distortion his vital functions were so much disordered that his life was a "long disease." His most frequent assailant was the headache, which he used to relieve by inhaling the steam of coffee, which he very frequently required. Most of what can be told concerning his petty peculiarities was communicated by a female domestic of the Earl of Oxford, who knew him, perhaps, after the middle of life. He was then so weak as to stand in perpetual need of female attendance; extremely sensible of cold, so that he wore a kind of fur doublet under a shirt of very coarse, warm linen, with fine sleeves. When he rose he was invested in a bodice made of stiff canvas, being scarce able to hold himself erect till they were laced, and he then put on a flannel waistcoat—one side was contracted. His legs were so slender that he enlarged their bulk with three pairs of stockings, which were drawn on and off by the maid, for he was not able to dress or undress himself, and neither went to bed nor rose without help. . . . In all his intercourse with mankind he had great delight in artifice, and endeavored to attain all his purposes by indirect and unsuspected methods. "He hardly drank tea without a stratagem." . . . In familiar or convivial conversation it does not appear that he excelled. . . . He sometimes condescended to be jocular with servants or inferiors, but by no merriment, either of others or his own, was he ever excited to laughter.—DR. JOHNSON.

COMMENTS.

The Wicked Asp of Twickenham.—LADY MARY WORTLEY MONTAGU.

I could never get the blockhead to study his grammar.—JONATHAN SWIFT.

In Pope I cannot read a line
But with a sigh I wish it mine,
When he can in one couplet fix
More sense than I can do in six.—Ibid.

He [Dryden] died, nevertheless, in a good old age, possessed of the kingdom of Wit, and was succeeded by King Alexander, surnamed Pope. This prince enjoyed the crown many years, and is thought to have stretched the prerogative much farther than his predecessor.—HENRY FIELDING (1752).

. . . The best poet of England, and at present of all the world.—VOLTAIRE (1726).

The little Nightingale.—TOM SOUTHERN.

The English Boileau.

The Interrogation Point. [Thus nicknamed on account of his deformity.]

. . . The prince of lyric poetry, unrivalled in satire, ethics, and polished versification.—SMOLLETT.

There are no pictures of nature or of simple emotion in all his writings. He is the poet of town life, and of high life, and of literary life, and seems so much afraid of incurring ridicule by the display of feeling or unregulated fancy that it is not difficult to believe that he would have thought such ridicule well directed.—FRANCIS JEFFREY.

The most harmonious, correct, and popular of the English poets.—ROSCOE.

The ladies' plaything and the muses' pride.—AARON HILL.

His wit is as thick as Tewkesbury mustard.—THEOBALD.

. . . The most faultless of poets.—LORD BYRON.

The true deacon of the craft.—SIR WALTER SCOTT.

Pope's rhymes too often supply the defect of his reasons.—ARCHBISHOP WHATELY.

Neither time, nor distance, nor grief, nor age can ever diminish my veneration for him who is the great moral poet of all times, of all climes, of all feelings, and of all stages of existence.

The delight of my boyhood, the study of my manhood, perhaps (if allowed to me to attain it) he may be the consolation of my age. His poetry is the Book of Life. . . . Such "a poet of a thousand years" was Pope. A thousand years will roll away before such another can be hoped for in literature. But it can *want* them; he himself is a literature.—THOMAS MOORE.

. . . He was one of the finest heads ever known.—THOMAS CARLYLE.

We owe to the deformity of Pope's person the inimitable beauties of his elaborate verse.—I. D'ISRAELI.

The most striking characteristics of his poetry are lucid arrangement of matter, closeness of argument, marvellous condensation of thought and expression, brilliancy of fancy, ever supplying the aptest illustrations, and language elaborately finished almost beyond example.—ALEXANDER DYCE.

As truly as Shakespeare is the poet of man, as God made him, dealing with great passions and innate motives, so truly is Pope the poet of society, the delineator of manners, the expositor of those motives which may be called acquired, whose spring is in institutions and habits of purely worldly origin.—JAMES RUSSELL LOWELL.

TOPICAL STUDY OF POPE'S LIFE.

Birth and Parentage.—Alexander Pope was born in London, May 21, 1688—the year of the great revolution. His father, a rich merchant and a devout Roman Catholic, soon after his son's birth retired from business and removed to Binfield, in Windsor Forest, where he occupied himself in gardening and caring for his estate. His mother was a sister-in-law of Cooper, the famous portrait-painter. Pope claimed to be sprung from gentle blood, and nothing irritated him so much as the accusation of obscure birth. When Lord Hervey, Vice-chamberlain in the Court of George II., and Lady Mary Wortley Montagu lowered themselves to make a taunt of this nature, Pope repelled the attack in a manner characteristic of his great filial devotion: "But as to my father, I could assure you, my lord, that he was no mechanic (neither a hatter, nor, which

might please your lordship yet better, a cobbler), but, in truth, of a very tolerable family; and my mother of an ancient one, as well born and educated as that lady whom your lordship made choice of to be the mother of your own children; whose merit, beauty, and vivacity (if transmitted to your posterity) will be a better present than even the noble blood they derive only from you; a mother on whom I was never obliged so far to reflect as to say she spoiled me, and a father who never found himself obliged to say of me that he disapproved my conduct: in a word, my lord, I think it enough that my parents, such as they were, never cost me a blush, and that their son, such as he is, never cost them a tear."

Education.—The rigorous laws against Roman Catholics, rendering them an isolated and excluded sect, prevented Pope from attending the ordinary public schools without submitting to intolerable humiliation, so that he was deprived of the advantages of early discipline in his education. When eight years old he was placed under a priest named Banister, who taught him the rudiments of Latin and Greek. "After having been under that priest about a year," he says, "I was sent to the seminary at Twyford, and then to a school by Hyde Park Corner, and with the two latter masters lost what little I had got under my first. About twelve I went with my father into the Forest, and there learned for a few months under a fourth priest. This was all the teaching I ever had, and God knows it extended a very little way." His proneness to satire—his *ruling passion*—was early developed, and while at the Twyford school he was cruelly flogged for lampoons against his master. Pope was regarded as a prodigy from his birth; he was the idol of his parents, and was permitted at twelve years of age to take his own course with reference to his studies. He skimmed through the works of Greek, Latin, and French poets, and made metrical versions of Ovid and Statius; he read with avidity the works of the English poets, of whom Waller, Spenser, and Dryden were his favorites. The last, then the autocrat of literary circles, was

the special object of his admiration. When twelve years old he prevailed on a friend to take him to Will's Coffee-house that he might see the great poet. Pope said to Spence: "I saw Mr. Dryden when I was about twelve years of age. I remember his face well, for I looked upon him even then with veneration, and observed him very particularly." Thus Pope never experienced the discipline of school and university life; his education was desultory and inaccurate, and has been pronounced by De Quincey "a most complete failure."

Pope at Windsor Forest (1700-1716).—As we have seen, Pope returned to his rural home about 1700, and submitted himself to a course of self-instruction for several years. The fame of the crippled prodigy was rapid, and he became intimate with men of rank and of the highest literary ability. Except occasional visits to London, Pope's life for sixteen years was passed at Windsor in literary work and translation; here he received his friends, and produced the works that established his reputation as a poet. On his return thither from a London visit, Pope wrote to his friend Cromwell how he lived: "If you have any curiosity to know in what manner I live, or, rather, lose a life, Martial will inform you in one line:

'Prandeo, poto, cano, ludo, lego, coeno, quiesco.'

Every day with me is literally another yesterday, for it is exactly the same; it has the same business, which is poetry; and the same pleasure, which is idleness. A man might, indeed, pass his time much better, but I question if any man could pass it much easier." And again: "I had written to you sooner, but that I made some scruple of sending profane things to you in Holy Week. Besides, our family would have been scandalized to see me write, who take it for granted I write nothing but ungodly verses; and they say here so many prayers that I can make but few poems; for in this point of praying I am an occasional conformist. So, just as I am drunk or scandalous in town according to my company, I am for the same reason good

and godly here. I assure you I am looked upon in the neighborhood for a very sober, well-disposed person; no great hunter, indeed, but a great esteemer of the noble sport, and only unhappy in my want of constitution for that and drinking."

Pope had no musical talent, but he possessed a taste for drawing. His father had intended him for an artist, and in 1713 the poet placed himself under the instruction of Jervas, a popular but meritless painter. He wrote to Gay: "I have been near a week in London, where I am like to remain till I become, by Mr. Jervas's help, *elegans formarum spectator*. I begin to discover beauties that were till now imperceptible to me. Every corner of an eye, or turn of a nose or ear, the smallest degree of light or shade on a cheek or in a dimple, have charms to distract me. . . . You may guess in how uneasy a state I am when every day the performances of others appear more beautiful and excellent, and my own more despicable. I have thrown away three Dr. Swifts, each of which was once my vanity, two Lady Bridgewaters, a Duchess of Montagu, half a dozen earls, and one Knight of the Garter." A copy of Kneller's portrait of Betterton, the actor, as well as an original representation of the Prodigal Son, are still existing as specimens of the poet's artistic skill. In 1716 the property at Windsor Forest was sold, and the Pope family removed to Chiswick, near London.

Pope at Chiswick (1716-1718).—During the ten or twelve years succeeding 1714, Pope led a very gay life. He was much in London, where he presented himself at the October Club and gaming-houses, and boasted of his midnight carousals. He was the boon companion of the fashionable young nobility, and a frequent visitor at the country-seats of Lords Harcourt, Bathurst, and Cobham. He had always been attracted to the theatre, and Booth, Wilkes, and Mrs. Oldfield must have furnished great enjoyment for him. Personally acquainted with Betterton in his younger days, Pope lived to see also the glory of Garrick. He seems afterwards to have been ashamed of his two years' resi-

dence at Chiswick, and no reference is made to it in his works or letters. In 1717 occurred the famous quarrel between Pope and Colley Cibber, the actor and play-writer, which produced a lasting enmity between them. Cibber had, in his plays, not only satirized the Catholics and Non-jurors in general, but impudently changed his part while acting to make a satirical sally against Pope, who was in the audience. Much of Pope's satires are taken up with this quarrel. In 1717 his father died, and Pope, enriched by the recompense of literary labors, leased an estate at Twickenham.

Pope at Twickenham (1718-1744).—Here Pope had easy access to London society, as the estate was in the suburbs of the city. Near him resided noble and wealthy lords, and at this famous home the poet received his celebrated friends. One of his neighbors was Lady Mary Wortley Montagu, an accomplished and fashionable woman, a wit and a beauty, whom Pope had met several years before, and who was the special object of his devotion and admiration. Petrarchean verses were addressed to her, and she was pleased with the attentions of the great wit; but after a time their intimacy ceased for some unknown reason, and after 1721 she is the object of his intensest hatred and the most bitter lines he ever wrote. The reason generally given for their estrangement is "an immoderate fit of laughter" on Lady Mary's part, occasioned by the poet's sudden declaration of love. This seems quite probable, when the extreme sensitiveness of Pope is taken into consideration. Another romantic episode occurred during these years of Pope's life. In 1722 verses were addressed to Judith Cowper, the aunt of the famous poet of the Age of Revolution, and a series of twelve letters to her was published in 1769. But the most lasting of Pope's love-affairs was in connection with Teresa and Martha Blount, two young ladies who had been educated at Paris, and with whom Pope was acquainted in his boyhood. He was at first more inclined to Teresa, but subsequently his affections were centred in Martha, with whom he was intimate

till his death, and to whom he willed most of his property. From the publication of the "Dunciad," in 1728, Pope's life was imbittered by the satirical attacks of those whom his own satire had lashed. In 1733 his mother died, and the last years of the poet's life were dark and gloomy. Some of his friends were dead, and some estranged from him.

Death and Burial.—Pope's last work was the commencement of an "Essay on the Immortality of the Soul." As his end approached, his friends were constantly near him, and when he died (May 30, 1744) Bolingbroke and Warburton were by his side. In his will the poet requested that he should be buried near his parents, and that six of the poorest men of the parish, to each of whom he gave a suit of black, should act as pall-bearers. Pope was buried in Twickenham Church, and seventeen years after his death Warburton erected a monument, on which were placed a portrait of the poet and an inscription containing the line: "For one who would not be buried in Westminster Abbey."

POPE'S HOMES AND HAUNTS.

Windsor Forest.—The Pope mansion was described by the poet as

"A little house, with trees arow,
And like its master very low."

It has since been raised and transformed into a handsome villa residence. Two of the trees—noble elms—still remain at the gate of the house, and the poet's study has been preserved. On the lawn is a cypress-tree which Pope is said to have planted—a tradition common to all poetical residences. Milton has still an apple-tree at Horton and a mulberry-tree at Cambridge; and Shakspeare's mulberry-tree, with the story of its ruthless and Gothic destruction, has a fame almost as universal as his dramas. Part of the forest of Windsor now bears the name of Pope's Wood, and among those tall, spreading beeches, with smooth, gray, fluted trunks he first met the Muse and "lisp'd in numbers." His country retirement and sylvan walks were

highly important at this susceptible period of life in the formation of Pope's poetical character. He soon ceased to be a descriptive poet, and, with a weakness observable on other subjects, he depreciated what he did not adopt or prefer. . . . Pope's physical constitution no doubt helped to shape his mental habits, but it was fortunate that he had this early taste of the country. His recollections of Windsor Forest, and of the mornings and sunsets he had enjoyed within its broad circumference of shade, or from the "state-ly brow" of its historic heights, may be tracked, like the fresh green of spring, along the fiery course of his satire, and through the mazes of his metaphysics. Milton, let us remember, was familiar with the same scenery. Horton is within sight of Windsor, and the great poet must often have listened to the echoes of the royal chase in the forest.—ROBERT CARRUTHERS: *Life of Pope* (1857).

There was a particular beech-tree under which Pope used to sit, and it is the tradition of the place that under that tree he composed the "Windsor Forest." The original tree being decayed, Lady Gower, of Bill-hill, had a memorial carved upon the bark of another immediately adjoining: "Here Pope sung." During Lady Gower's life the letters were new cut every three or four years.—BOWLES (1806).

Twickenham.—Twickenham, or "Twitenham," as he preferred to write it, was, in its general character and situation, precisely such a spot as Pope loved and desired. It was suburban and quiet, easy of access, and near to London, from which he never could be long absent. It was in a richly-cultivated neighborhood, presenting the finest parks and the greenest verdure, with shady walks on all sides, and his favorite river flowing past his house and garden, a "broad mirror," that imaged his sloping lawn or green plat, with its one willow-tree planted by his own hand, his flowers and grotto. The house was but an ordinary habitation, and received little embellishment, though the poet delighted to spread architectural designs over backs of letters and stray scraps of rejected poetry and paper. He eschewed

the temptation into which a greater genius fell, of building a romance in stone and lime. "A new building," he said, "is like a new church: when once it is set up you must maintain it in all the forms and with all the inconveniences; then cease the pleasant, luminous days of inspiration, and there is an end of miracles at once! The limited extent of his grounds and their level uniformity equally protected him from Shenstone's error of wasting his fortune on hill and dale, lawn and thicket. He had no blue hills, or gleaming lakes, or tumbling water-falls. His little domain was easily cultivated, yet it became, under his hands, like Shenstone's Leasowes, "the envy of the great and the admiration of the skilful." The Twickenham mansion is described as consisting of a small "body," with a small hall, paved with stone, and two small parlors on each side, the upper story being disposed on the same plan. The wings at the sides, which figure in most of the engravings, and which contained handsome rooms with bay-windows, were added after Pope's death by his successor in the villa, Sir William Stanhope, brother of the Earl of Chesterfield.—ROBERT CARRUTHERS.

Sir William Stanhope bought Pope's house and garden. The former was so small and bad one could not avoid pardoning his hollowing out that fragment of the rock Parnassus into habitable chambers; but would you believe it, he has cut down the sacred groves themselves! In short, it was a little bit of ground, of five acres, enclosed with three lanes, and seeing nothing. Pope had twisted and twirled, and rhymed and harmonized this till it appeared two or three sweet little lawns, opening and opening beyond one another, and the whole surrounded with thick, impenetrable woods. Sir William, by advice of his son-in-law, Mr. Ellis, has hacked and hewed these groves, wriggled a winding gravel-walk through them with an edging of shrubs, in what they call the modern taste, and, in short, has desired the three lanes to walk in again, and now is forced to shut them out again by a wall, for there was not a muse could walk there but she was spied by every

country fellow that went by with a pipe in his mouth.—HORACE WALPOLE (1760).

Pope's Grotto. [See Pope's sonnet, "On My Grotto at Twickenham."]—The grotto was, in some measure, a work of necessity. His grounds were divided by the public highway leading from Hampton Court to London; and to obviate the necessity and unpleasantness of crossing the road to reach the larger portion of his ornamental grounds, the poet constructed what honest John Searle, his gardener, in his plan calls "The Underground Passage," but which his poetical master dignified with the name of "The Grotto." . . . There appears an excess of decoration here—shells, spars, pieces of looking-glass, star ceiling, camera-obscura, etc.—which must have made the grotto appear out of keeping with the chaster style of the garden and ornamental grounds. The general effect, however, may have been pleasing, and some degree of embellishment was necessary to relieve the gloom and blankness of a subterranean passage. The kindness of friends may also have added more than the poet desired, but could not well reject. One of his most liberal contributors was the Dowager Duchess of Cleveland, of Raby Castle, who sent clumps of amethyst and pieces of spar. Dr. Borlase, the Cornish antiquary, contributed largely of his native diamonds, ores, and various-colored mundic; Lyttelton procured red spar from lead mines; Spence gave pieces of lava brought from Mount Vesuvius, and a fragment of marble from the Grotto of Egeria; Gilbert West sent petrifications; and from various other parties were collected fossils from the petrifying spring at Knaresborough, verd-antique from Egypt, marble from Plymouth, Kerry stones and Bristol stones, gold ore from the Peruvian mines, silver ore from Old Spain, Brazil pebbles, coral and petrified moss from the West Indies, humming-birds and their nests, crystals from the Hartz mines, etc. Among the latest contributions were incrustations from Mr. Allen, Bath, and a mass of curious stones to form an imitation of a ruin at the entrance to the grotto, and some stones from the Giant's Causeway (as yet Staffa

and its basaltic columns were unexplored by the scientific), which were presented by Sir Hans Sloane. At the entrance to the grotto was inscribed on a stone the line from Horace: "Secretum iter et fallentis semita vitæ."—

ROBERT CARRUTHERS.

In a letter to a friend Pope writes: "I have put the last hand to my works of this kind in happily finishing the subterranean way and grotto. I there found a spring of the clearest water, which falls in a perpetual rill that echoes thro' the cavern day and night. From the river Thames you see thro' my arch up a walk of the wilderness to a kind of open temple, wholly compos'd of shells in the rustic manner; and from that distance under the temple you look down thro' a sloping arcade of trees, and see the sails on the river passing suddenly and vanishing, as thro' a perspective glass. When you shut the doors of this grotto, it becomes on the instant, from a luminous room, a camera-obscura, on the walls of which all objects of the river, hills, woods, and boats are forming a moving picture in their visible radiations; and when you have a mind to light it up, it affords you a very different scene. It is finished with shells, interspersed with pieces of looking-glass in angular forms, and in the ceiling is a star of the same material, at which, when a lamp (of an orbicular figure of thin alabaster) is hung in the middle, a thousand pointed rays glitter and are reflected over the place. There are connected to this grotto by a narrower passage two porches, one towards the river, of smooth stones, full of light, and open; the other towards the garden, shadowed with trees, rough with shells, flints, and iron ore. The bottom is paved with simple pebble, as is also the adjoining walk up the wilderness to the temple in the natural taste, agreeing not ill with the little dripping murmur and the aquatic idea of the whole place."

[This grotto still remains, though divested of most of its decoration, and many of the trees that Pope planted are yet standing.]

Pope's Willow-tree.—Yes, Pope is said to have been the

introducer of the weeping-willow into England; that, seeing some twigs around the wrapping of an article of *vertu* sent to Lady Sylvius from abroad, he planted these, saying they might belong to some kind of tree yet unknown in England. From one of these sprung Pope's willow, and from Pope's willow thousands. Slips of his tree were anxiously sought after; they were even transmitted to distant climes, and in 1789 the Empress of Russia had some planted in her garden at Petersburg. Notwithstanding every care, old age overcame this willow, and in spite of all props it perished, and fell to the ground in 1801.—HOWITT: *Homes and Haunts of the British Poets*.

POPE'S FRIENDS.

His closest friends, with the exception of Swift, were among the delights and ornaments of the polished society of their age. Garth, the accomplished and benevolent, whom Steele has described so charmingly, of whom Codrington said that his character was "all beauty," and whom Pope himself called the best of Christians without knowing it; Arbuthnot, one of the wisest, wittiest, most accomplished, gentlest of mankind; Bolingbroke, the Alcibiades of his age; the generous Oxford; the magnificent, the witty, the famous and chivalrous Peterborough—these were the fast and faithful friends of Pope, the most brilliant company of friends, let us repeat, that the world has ever seen.—W. M. THACKERAY.

William Wycherley (1640–1715).—Wycherley, the comic dramatist, the gay and careless man of fashion, was the first of Pope's literary friends. Nearly fifty years older than Pope, he was regarded with awe and admiration by the boy poet as the friend of Dryden and the foremost wit of his time. Wycherley introduced him to the society of the Coffee-house and of the *literati* of London, and being worn out body and mind by his long dissipations, was ready to receive reinforcement in his literary attempts from the young and vigorous genius of his friend. His poems were submitted to Pope for correction in 1706 and 1707, and in

1710 another set of manuscripts was sent to him for revision. But though at first the superannuated poet was grateful for the aid thus received, the subsequent audacity of the young critic so angered Wycherley that his manuscripts were sent for, and their friendly intercourse ceased. The dramatist died in 1715, but before his death a reconciliation was effected between him and Pope, who visited him in his last sickness. The correspondence between the two is now extant, but the letters have been subjected to so much alteration that many of the details of their relationship are wrapped in mystery.

Henry Cromwell (1659-1728).—This celebrated friend of Pope was a distant relative of the Protector, a dabbler in literature, a former acquaintance of Dryden, and on intimate terms with the wits of the Coffee-house. The letters between the two are of interest in revealing the early manhood of Pope.

Joseph Addison (1672-1719). [See Pope's Prologue to Mr. Addison's "Cato."]—Addison's commendation of Pope's "Essay on Criticism" was the beginning of their relationship. Steele afterwards introduced them to each other, and the acquaintance was extended in their meetings at Button's, the rendezvous of the London wits, but never ripened into genuine friendship. There seems to have been a chasm between these great men from the first which has been variously interpreted; possibly it was due to a trace of suspicion and dislike in his admiration on the part of Pope, and a feeling of jealousy on the part of Addison at the growing fame of the young poet. Addison brought his "Cato" to Pope for criticism, and for this drama Pope wrote one of the finest prologues ever written. Circumstances relative to the criticism of this work by John Dennis, the critical dictator of the time, which was answered by Pope with the intention of defending Addison against Dennis's attacks, produced a coldness between them. But the ambiguous conduct of Addison with regard to Pope's translation of the "Iliad," which drew down upon himself the celebrated satire of "Atticus," brought

on a literary quarrel, of which the details are veiled in mystery. The correspondence and conversation of Pope are the only sources of information respecting the matter. From these it would appear that, at the moment when Pope's version of Homer was appearing, Addison caused Tickell, his literary *protégé*, to publish a translation of the same work (of which he was said to be the real author), exerting all his influence to promote its circulation above his rival's. When this became known to Pope, he sent Addison that fine production of his satirical genius, the character of Atticus, which, in Pope's phrase, made "Mr. Addison treat him very civilly ever after." This audacious assault upon his personality the dignified and benign Addison could never forgive; nevertheless, to all outward appearance their relations were friendly, and it was not till the publication of the satire, in 1723, that the quarrel was made public. [For the satire, see Addison.]

John Gay (1688-1732).—

"Of manners gentle, of affections mild,
In wit a man, simplicity a child."—POPE.

Gay was the dearest of Pope's literary friends. They were of the same age, possessed the same tastes, and, to a certain extent, the same talents. Gay was a good poet, though inferior to Pope. His songs and ballads are among the most musical in our language. Of all that brilliant literary coterie which shed lustre over Queen Anne's reign, Gay was the pet. His good-nature was unbounded, and his excessive amiability made him friends among the nobility as well as among poets. His character has been aptly portrayed as follows: "Yet strong as are the testimonies to Gay's power of exciting esteem, his character is hardly one for which much respect can be entertained. He had a great deal more of the woman about him than of the man. He was absurdly helpless, narrowly scanning for its opinion each face he encountered as he pressed forward, gazing ruefully, almost tearfully, about him when alone, like some nervous female in the mazes of London. He had no strength of mind, no dignity of sentiment, no power of

helping himself. He was formed to lie on Turkey carpets, to repose on the laps of duchesses, to be daintily fed and perpetually caressed. His women friends made a whim of him, as they made a whim of Jocko, the monkey, or the black foot-boy who followed them with their prayer-book to church." On Pope's completion of his "Iliad" translation, Gay congratulated him in a poem entitled "Alexander Pope, His Safe Return from Troy," the original draft of which is in the British Museum. This poem is of biographical interest, as it enumerates the poet's friends and admirers. Gay supposes that Pope has just returned from his long voyage to Homer's land, and describes the gathering of his friends to meet him as his ship sails up the Thames—

"Cheer up, my friend! thy dangers now are o'er;
Methinks—nay, sure the rising coasts appear;
Hark how the guns salute from either shore,
As thy trim vessel cuts the Thames so fair:
Shouts answer'ring shouts, from Kent and Essex roar,
And bells break loud through every gust of air;
Bonfires do blaze, and bones and cleavers ring,
As at the coming of some mighty king."

Gay's death, in 1732, was sincerely lamented by Pope. "One of the nearest and longest ties I have ever had," he wrote, "is broken all on a sudden by the unfortunate death of poor Mr. Gay." [For Gay's entire poem of congratulation, see Carruthers's "Life of Pope," pp. 198-202.]

Jonathan Swift (1667-1745).—The famous friendship between Pope and Dean Swift began in 1713. Swift was then at the height of his influence, and did much towards extending the reputation of the young poet. When in England he was often Pope's guest; it was at Twickenham that "Gulliver's Travels" received its finishing touches, and the Dean advised and assisted Pope in the completion of the "Dunciad." In some of his verses Swift has given a vivid picture of himself and Pope at Twickenham:

"Pope has the talent well to speak,
But not to reach the ear;

His loudest voice is low and weak,
The Dean too deaf to hear.

"Awhile they on each other look,
Then different studies choose;
The Dean sits plodding on a book,
Pope walks and courts the Muse."

Swift, anticipating the effect of his death on different friends, said :

"Poor Pope will grieve a month, and Gay
A week, and Arbuthnot a day."

Pope's last letter to Swift, in 1740, when his friend was weak and helpless, was so expressive of sincere attachment that Swift could never read it without emotion. But since the recent discovery of Pope's trickery on his old friend in his dotage, the letter is but another proof of the poet's meanness and duplicity.

Lord Bolingbroke.—This statesman and historian was one of the profoundest thinkers of his time, though his works are very little read and their influence on English literature is scarcely appreciable. He led Pope into the realms of philosophy, and furnished him with the argumentative portion of his "Essay on Man." The admiration and affection which the two entertained for each other was remarkable. "I really think," said Pope of Bolingbroke, "that there is something in that great man which looks as if he were placed here by mistake. When the comet appeared to us a month or two ago, I had sometimes an imagination that it might possibly have come to our world to carry him away, as a coach comes to one's door for other visitors." And when Pope was dying, Bolingbroke sobbed out, "I have known him these thirty years, and value myself more upon that man's love than—" Grief permitted him to say no more.

Voltaire.—The intimacy of this most remarkable of Frenchmen with Lord Bolingbroke, at whose house he resided during the greater part of his three years' sojourn in England (1726-1729), brought him immediately into

friendly relations with the most illustrious *literati* of the time. Of the writers whom he met, Pope was most congenial and exercised the greatest influence over him. The two agreed in their ideas of poetry respecting both its form and matter. Pope's didacticism was especially agreeable to Voltaire, one of whose chief tenets was that poetry should instruct as well as amuse. In a note addressed to Pope in 1726, after his overturn in Lord Bolingbroke's coach while crossing a bridge, Voltaire wrote: "I hope, sir, you are now perfectly recovered. Really your accident concerns me as much as all the disasters of a *master ought to affect his scholar*." Voltaire's veneration for Pope never lessened. Years after, he wrote: "Pope is, I believe, the most elegant, the most correct, the most harmonious poet whom the English have possessed. He has reduced the sharp notes of the English trumpet to the soft tones of the flute." He caused several of Pope's works to be translated into French. The "Essay on Man" delighted him. Speaking of it, Voltaire said, "I was flattered, I confess it, that he coincides with me in something which I wrote several years ago: 'You are astonished that God has made man so limited, so ignorant, so little happy. Why are you not astonished that he did not make him more limited, more ignorant, more unhappy?' When a Frenchman and an Englishman think the same thing they certainly must be right." [See "Classical Age and Johnsonian Age—France."]

TAINÉ'S CHARACTERIZATION OF POPE.

He had all the appetite and whims of an old child, an old invalid, an old author, an old bachelor. We are prepared to find him whimsical and susceptible. He often, without saying a word and without any known cause, quitted the house of Lord Oxford, and the footmen had to go repeatedly with messages to bring him back. If Lady Mary Wortley, his former poetical divinity, were unfortunately at table, there was no dining in peace: they would not fail to contradict, peck at each other, quarrel,

and one or other would leave the room. He would be sent for and would return, but he brought his hobbies back with him. He was as crafty and malignant as a nervous abortion, which he was. When he wanted anything he dared not ask for it plainly; with hints and contrivances of speech he induced people to mention it, to bring it forward, after which he would make use of it. "Thus he teased Lord Orrery till he obtained a screen. He hardly drank tea without a stratagem. Lady Bolingbroke used to say that 'he played the politician about cabbages and turnips.'" The rest of his life is not much more noble. He wrote libels on the Duke of Chandos, Aaron Hill, Lady Mary Wortley, and then lied or equivocated to disavow them. He had an ugly liking for artifice, and played a disloyal trick on Lord Bolingbroke, his greatest friend. He was never frank, always acting a part; he aped the *blasé* man, the impartial great artist, a contemner of the great, of kings, of poetry itself. The truth is, that he thought of nothing but his phrases, his author's reputation, and "a little regard shown him by the Prince of Wales melted his obduracy." When we read his correspondence we find that there are not more than about ten genuine letters. He is a literary man, even in the moments when he opened his heart; his confidences are formal rhetoric; and when he conversed with a friend he was always thinking of the printer who would give his effusions to the public. . . . After all, his great cause for writing was literary vanity: he wished to be admired, and nothing more; his life was that of a coquette studying herself in a glass, painting her face, smirking, receiving compliments from any one, yet declaring that compliments weary her, that paint makes her dirty, and that she has a horror of affectation. Pope has no dash, no naturalness or manliness; he has no more ideas than passions—at least such ideas as a man feels if necessary to write, and in connection with which we lose thought of words. Religious controversy and party quarrels resound about him; he studiously avoids them; amidst all these shocks his chief care is to preserve his writing-

desk; he is a very lukewarm Catholic—all but a deist, not well aware what deism means, and on this point he borrows from Bolingbroke ideas whose scope he cannot see, but which he thinks suitable to be put into verse. In a letter to Atterbury (1717) he says: "In my politics I think no further than how to prefer the peace of my life in any government under which I live; nor in my religion than to preserve the peace of my conscience in any church with which I communicate. I hope all churches and governments are so far of God, as they are rightly understood and rightly administered, and where they err, or may be wrong, I leave it to God alone to mend or reform them." Such convictions do not torment a man. In reality he did not write because he thought, but thought in order to write; manuscript, and the noise it makes in the world when printed, was his idol; if he wrote verses, it was merely for the sake of doing so.

CHRONOLOGICAL TABLE OF POPE'S PRINCIPAL POEMS.

I. *Miscellaneous Period* (1709-1715).

During the first period of his literary career, Pope was trying poetical experiments. He tried his hand at philosophical, heroic, descriptive, and romantic poetry. Before twelve years of age he had composed an "Ode to Solitude," and soon afterwards an epic, which he consigned to the flames. At sixteen he was working on his pastorals, and for the next ten years his aim seems to have been to test his powers and make for himself a name. His poetic models were Virgil, Waller, and Dryden; from the latter he claimed to have learned the art of versification.

Pastorals	1709
Essay on Criticism	1711
Rape of the Lock	1712
Windsor Forest	} 1713
Ode on St. Cecilia's Day	
Temple of Fame	1715
Eloisa to Abelard (pub. 1717)	—
Elegy to the Memory of an Unfortunate Lady (pub. 1717) ..	—

II. *Classical Period* (1715-1726).

Pope's literary work during the years 1715-1726 formed a distinct epoch in his career as poet. From the lighter narrative and drawing-room raillery he turned to the simple old Greek poems, and took upon himself the task of rendering them into English. Pope felt the change, and for a time doubted his ability to complete the work; his deficiency in Greek increased the difficulty of the labor, and at times he was almost in despair. But having formed the habit of translating thirty or forty verses every morning before rising, practice gave rise to facility, and the entire "Iliad" and "Odyssey" were at length given to the English people in their own language.

Translation of Homer's "Iliad".....	1715-20
Translation of Homer's "Odyssey".....	1725-26

III. *Moral and Satirical Period* (1726-1742).

After the drudgery of the translation period, Pope found himself independent, at least from a pecuniary point of view, and surrounded by admirers and influential friends. The poet now turned satirist, moralist, and philosopher, producing works which occasioned strife in the literary world, and gained the applause of all whom they left unscathed.

Miscellanies by Pope, Swift, Arbuthnot, and Gay.....	1727
The Dunciad.....	1728
Imitations of Horace.....	} 1732
Of the Use of Riches.....	
Essay on Man.....	
Epistles.....	1731-35
Imitations of Horace.....	1737
One Thousand Seven Hundred and Thirty-eight.....	1738
The New Dunciad.....	1742

STUDY OF THE "ESSAY ON CRITICISM."

Pope's literary fame began with the publication of this poem, in 1711. It was a remarkable production for so young a poet, and much extravagant praise was lavished

upon it. Though lacking originality, and often faulty in versification, it contains sound judgment, and excels in expression "to such a degree that it has supplied our current literature with pithy and beautiful quotations in larger numbers than any other poem of equal length not written by Shakespeare or Milton."

FAMOUS QUOTATIONS.

"A little learning is a dangerous thing;
Drink deep or taste not the Pierian spring.
There shallow draughts intoxicate the brain,
And drinking largely sobers us again."

"A perfect judge will read each work of wit
With the same spirit that its author writ."

"Whoever thinks a faultless piece to see,
Thinks what ne'er was, nor is, nor e'er shall be."

"True wit is nature to advantage dress'd;
What oft was thought, but ne'er so well express'd."

"That, like a wounded snake, drags its slow length along."

"When Ajax strives some rock's vast weight to throw,
The line too labors and the words move slow;
Not so, when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main."

"To err is human, to forgive divine."

"Fools rush in where angels fear to tread."

CRITICISMS.

... A masterpiece of its kind.—JOSEPH ADDISON.

I admired Mr. Pope's "Essay on Criticism" at first very much, because I had not then read any of the ancient critics, and did not know that it was all stolen.—LADY MARY WORTLEY MONTAGU.

What judgments and fine remarks eternally true I gather in reading it, and how they are expressed in a form brief, concise, elegant, and once for all.—STE. BEUVE.

The "Essay on Criticism" resembles Boileau's "Épîtres L'Art Poétique"—excellent works, no longer read but in classes at school. It is a collection of very wise precepts,

whose only fault is their being too true. To say that good taste is rare; that we ought to reflect and learn before deciding; that the rules of art are drawn from nature; that pride, ignorance, prejudice, partiality, envy, pervert our judgment; that a critic should be sincere, modest, polished, kindly—all these truths might then be discoveries, but they are so no longer. I suppose that in the time of Pope, Dryden, and Boileau, men had special need of setting their ideas in order, and of seeing them very distinctly in their clear phrases. Now that this need is satisfied, it has disappeared; the pigeon-holes are manufactured—fill them.—H. A. TAINE.

STUDY OF THE "RAPE OF THE LOCK," AN HEROI-COMICAL POEM.

The "Rape of the Lock" is the finest mock-heroic poem which has ever been written. The literatures of France and of Italy also possess specimens of this kind of composition which have acquired celebrity—Boileau's "Lutrin," a burlesque on a quarrel between two churchmen over the placing of a writing-desk, and Tassoni's "Secchia Rapita," or "Rape of the Bucket," commemorating an imaginary expedition of the Bolognese to recover a bucket taken from their public well by the heroes of Modena, a satire on the petty Italian wars of the thirteenth and fourteenth centuries. But neither the "Lutrin" nor the "Secchia Rapita" equal Pope's satire in point of elegance and delicacy, nor exhibit such vivid pictures of modern society as are to be found in the English poem.

Subject.—

"Say what strange motive, goddess! could compel
A well-bred lord to assault a gentle belle?
Oh, say what stranger cause, yet unexplored,
Could make a gentle belle reject a lord?
In tasks so bold can little men engage,
And in soft bosoms dwell such mighty rage?"

Lord Petre, a young nobleman, had cut off a lock of hair from the head of Arabella Fermor, a fashionable belle

at the court of Queen Anne. The act led to a quarrel between the two families, and Mr. Caryll proposed that Pope should bring about a reconciliation by writing a poem on the ridiculous affair. This Pope did, and sent his verses to the offended fair one, who was much pleased with them and consented to their publication. Arabella, the heroine, was made famous by the poem, and on her portrait at Fusinore is inscribed one of its verses.

Analysis.—

- Canto I. . . { Invocation of Muse, l. 1-12; Awakening of Belinda, l. 13-70;
The Toilette, l. 71-98.
- Canto II. . . { Portrait of Belinda, l. 1-28; The Baron's Plot, l. 29-46; Ariel
and the Sylphs, l. 47-142.
- Canto III. Game of Ombre, l. 1-124; Rape of the Lock, l. 125-178.
- Canto IV. . . { Expedition of Umbriel to the Cave of Spleen, l. 1-84; Belinda
and Thalestris, l. 85-116; Sir Plume's Mission, l. 117-134;
Belinda's Lament, l. 135-170.
- Canto V. . . { Clarissa's Speech, l. 1-34; The Combat, l. 35-107; Apotheosis
of the Lock, l. 108-148.

QUOTATIONS.

- "The hungry judges soon the sentence sign,
And wretches hang that jurymen may dine."
- "At every word a reputation dies."
- "If to her share some female errors fall,
Look on her face, and you'll forget them all."
- "Nay, oft in dreams, invention we bestow,
To change a flounce, or add a furbelow."
- "Some hang upon the pendants of her ear."
- "On her white breast a sparkling cross she wore,
Which Jews might kiss and Infidels adore."
- "And beauty draws us with a single hair."

CRITICISMS.

- ... A delicious little thing.—JOSEPH ADDISON.
- ... It is a buffoonery in a noble style.—H. A. TAINE.
- The most exquisite monument of playful fancy that universal literature affords.—THOMAS DE QUINCEY.
- This seems to be Mr. Pope's most finished production, and is perhaps the most perfect in our language. It ex-

hibits stronger powers of imagination, more harmony of numbers, and a greater knowledge of the world than any other of this poet's works; and it is probable, if our country were called upon to show a specimen of their genius to foreigners, this would be the work fixed upon.—OLIVER GOLDSMITH.

I hope it will not be thought an exaggerated panegyric to say that the "Rape of the Lock" is the best satire extant; that it contains the truest and liveliest picture of modern life; and that the subject is of a more elegant nature, as well as more artfully conducted, than that of any other heroi-comic poem. If some of the most candid of the French critics begin to acknowledge that they have produced nothing in point of sublimity and majesty equal to the "Paradise Lost," we may also venture to affirm that in point of delicacy, elegance, and fine-tuned raillery, on which they have so much valued themselves, they have produced nothing equal to the "Rape of the Lock." . . . The description of the toilet is judiciously given in such magnificent turns as dignify the offices performed in it. Belinda dressing is painted in as pompous a manner as Achilles arming. . . . The seeming importance given to every point of female dress, each of which is committed to the care and protection of a different sylph, with all the solemnity of a general appointing the several posts in his army, renders this whole passage admirable on account of its politeness, poignancy, and poetry.—DR. WARTON.

It is the most exquisite specimen of *filigree* work ever invented. It is admirable in proportion as it is made of nothing. It is made of gauze and silver spangles. The most glittering appearance is given to everything—to paste, pomatum, billet-doux, and patches. *Airs*—languid *airs*—breathe around; the atmosphere is perfumed with affectation. A toilet is described with the solemnity of an altar raised to the goddess of vanity, and the history of a silver bodkin is given with all the pomp of heraldry. No pains are spared, no profusion of ornament, no splendor of poetic diction, to set off the meanest things. The balance

between the concealed irony and the assumed gravity is as nicely trimmed as the balance of power in Europe. The little is made great, and the great little. You hardly know whether to laugh or weep. It is the triumph of insignificance, the apotheosis of foppery and folly. It is the perfection of the mock-heroic.—HAZLITT: *Essay—Dryden and Pope*.

I have come now to what in itself would be enough to have immortalized him as a poet—the “Rape of the Lock”—in which, indeed, he appears more purely as poet than in any other of his productions. Elsewhere he has shown more force, more wit, more reach of thought, but nowhere such a truly artistic combination of elegance and fancy. In short, the whole poem more truly deserves the name of a creation than anything Pope ever wrote. The action is confined to a world of his own, the supernatural agency is wholly of his own contrivance, and nothing is allowed to overstep the limitations of the subject. It ranks by itself as one of the purest works of human fancy; whether that fancy be strictly poetical or not is another matter.—JAMES RUSSELL LOWELL.

STUDY OF “ELOISA TO ABELARD.”

This poem, together with the “Elegy to the Memory of an Unfortunate Lady,” are Pope’s chief love poems, and represent a different aspect of his nature. It was founded upon a translation from the French, published in 1714 by Hughes, which is itself a revised translation from the famous Latin originals. The poem has been much admired, and Bowles even pronounced it “superior to everything of the kind, ancient or modern.”

QUOTATIONS.

- “A heap of dust alone remains of thee,
’Tis all thou art and all the proud shall be.”
- “I mourn the lover, nor lament the fault.”
- “How happy is the blameless vestal’s lot,
The world forgetting, by the world forgot.”

CRITICISMS.

O Abelard ! ill-fated youth,
 Thy tale will justify this truth ;
 But well I weet, thy cruel wrong
 Adorns a nobler poet's song ;
 Dan Pope, for thy misfortune grieved,
 With kind concern and skill has weaved
 A silken web ; and ne'er shall fade
 Its colors ; gently has he laid
 The mantle o'er thy sad distress,
 And Venus shall the texture bless.

MATTHEW PRIOR : *Alma*, c. ii.

The more elaborate poetry of the "Eloisa" is equally polished throughout, and too much praise cannot easily be bestowed upon the skill with which the romantic scenery of the convent is indicated in the background, and the force with which Pope has given the revulsions of feeling of his unfortunate heroine from earthly to heavenly love, and from keen remorse to renewed gusts of overpowering passion. All this may be said, and without opposing high critical authority. And yet I must also say, whether with or without authority, that I, at least, can read the poems without the least "disposition to cry," and that a single pathetic touch of Cowper or Wordsworth strikes incomparably deeper. And if I seek for a reason, it seems to be simply that Pope never crosses the undefinable, but yet ineffaceable, line which separates true poetry from rhetoric. The "Eloisa" ends rather flatly by one of Pope's characteristic aphorisms: "He best can paint them" (the woes, that is, of Eloisa) "who shall feel them most."—LES-LIE STEPHEN.

I wish I could admire Pope's works of imagination ; but I cannot. In vain I read the testimony of his contemporaries, and even that of the moderns, and repeat to myself that in his time he was the prince of poets ; that his epistle from "Eloisa to Abelard" was received with a cry of enthusiasm ; that a man could not then imagine a finer expression of true passion ; that to this very day it is learned by heart, like the speech of Hippolyte in the "Phèdre" of

Racine; that Johnson, the great literary critic, ranked it among the happier productions of the human mind; that Lord Byron himself preferred it to the celebrated ode of "Sappho." I read it again and am bored: this is not as it ought to be; but, in spite of myself, I yawn, and I open the original letters of Eloisa to find the cause of my weariness. Doubtless poor Eloisa is a barbarian—nay, worse, a literary barbarian; she puts down learned quotations, arguments, tries to imitate Cicero, to arrange her periods; she could not do otherwise, writing a dead language with an acquired style; perhaps the reader would do as much if he were obliged to write to his mistress in Latin. But how does true feeling pierce through the scholastic form! "Thou art the only one who can sadden me, console me, make me joyful. . . . Never, God knows, have I wished for anything else in thee but thee. . . . I never dreamt of doing my own pleasure or my own will, thou knowest it, but thine." All this is very crude, very rude; Pope has more wit than she, and how he endues her with it! In his hands she becomes an academician, and her letter is a repertory of literary effects. Portraits and descriptions: she paints to Abelard the nunnery and the landscape. Declamation and commonplace: she sends Abelard discourses on love, and the liberty which it demands; on the cloister, and the peaceful life which it affords; on writing, and the advantages of the post. Antithesis and contrasts, she forwards them to Abelard by the dozen: a contrast between the convent illuminated by his presence and desolate by his absence; between the tranquillity of the pure nun and the anxiety of the sinful nun; between the dream of human happiness and the dream of divine happiness. In fine, it is a *bravura*, with contrasts of *forte* and *piano*, variations and change of key.—H. A. TAINE.

THE "DUNCIAD" (ILIAD OF THE DUNCES).

Pope's success and fame—also the arrogance and conceit which were displayed in his works and in his behavior toward his professional brethren—produced him numerous

enemies among the lesser *literati*, from whom he received frequent splenetic attacks; and to revenge himself upon these assailants—called by him *dunces*—he wrote his terrible satire the “Dunciad.” The idea of this satire was taken from Dryden’s “MacFlecknoe,” where Elkanah Shadwell had been celebrated as monarch of the realms of Dulness. Pope supposes that Shadwell had died, and places on the throne thus left vacant Theobald, his successful rival in editing Shakespeare; but in the later edition of 1743 Theobald is deposed, and Colley Cibber, the actor and, at that time, poet-laureate, with whom Pope had quarrelled, is given his place. The removal of the capital of the realms of Dulness from the city to the literary world constitutes the action of the poem.

Descriptive Outline.—The design is carried on in the first book by a description of the goddess fixing her eye on Tibbald (or Theobald), who, on the evening of a Lord Mayor’s Day, is represented as sitting pensively in his study and apprehending the period of her empire, from the old age of her present monarch, Settle (or Shadwell); and also by an account of a sacrifice he makes of his unsuccessful works; of the goddess’s revealing herself to him, announcing the death of Settle (or Shadwell) that night, anointing and proclaiming him successor. It is carried on in the second book by a description of the various games instituted in honor of the new king, in which booksellers, poets, and critics contend. This design is, lastly, completed in the third book by the goddess’s transporting the new king to her temple, laying him in a deep slumber on her lap, and conveying him in a vision to the banks of Lethe, where he meets with the ghost of his predecessor, Settle, who, in a speech, shows him the past triumphs of the empire of Dulness, then the present, and lastly the future, enumerating particularly by what aids and by what persons Great Britain shall be forthwith brought to her empire, and prophesying how first the nation shall be overrun with farces, operas, shows, and the throne of Dulness advanced over both the theatres; then how her sons shall preside in the

seats of arts and sciences, till, in conclusion, all shall return to their original chaos. On hearing which,

“ ‘ Enough, enough !’ the raptured monarch cries,
And through the Ivory Gate the Vision flies.”

DR. WARTON.

Effect on the Public.—By the publication of the “Dunciad,” Pope declared war against his literary foes, the Dunces, and the latter were quick to take the field against him. Under the assumed name of Savage, Pope gives a lively account of the public excitement attending the publication of the satire: “On the day the book was first vended, a crowd of authors besieged the shop; entreaties, advices, threats of law and battery—nay, cries of treason—were all employed to hinder the coming out of the ‘Dunciad.’ On the other side, the booksellers and hawkers made as great an effort to procure it. What could a few poor authors do against so great a majority as the public? There was no stopping a torrent with a finger, so out it came. Many ludicrous circumstances attended it. The Dunces (for by this name they were called) held weekly clubs to consult of hostilities against the author. One wrote a letter to a great minister, Mr. Pope was the greatest enemy the government had; and another bought his image in clay, to execute him in effigy; with which sad sort of satisfactions the gentlemen were a little comforted.” Taunts, satire, calumny, and abuse of every description were showered upon Pope from all quarters. At one time even his life was thought to be in danger, and the poet took his customary walks provided with pistols and accompanied by his big dog, Bounce. On the publication of the “New Dunciad,” which was an extension and alteration of its predecessor, hostility was revived, and continued during Pope’s life. By those whom the satire did not touch, however, it was much applauded. Sir Robert Walpole brought it before the notice of King George II., who, on reading it, pronounced its author to be a very honest man, and the work became popular even on the Continent.

CRITICISMS.

It is incomparably the fiercest, most sweeping, and most powerful literary satire that exists in the whole range of literature. In it he flays and boils and roasts and dismembers the scribblers whom he attacks. Most of them are so obscure that their names are now rescued from oblivion by being embalmed in Pope's satire, like rubbish preserved in the lava of a volcano; but in the latter part of the poem, and particularly in the portion added in the editions of 1742 and 1743, the poet has given a sketch of the gradual decline and corruption of taste and learning in Europe, which is one of the noblest outbursts of his genius.—T. B. SHAW.

The great fault of the "Dunciad" is the excessive vehemence of the satire. It has been compared to the geysers propelling a vast column of boiling water by the force of subterranean fire.—DR. WARTON.

The profession of letters was ruined by that libel of the "Dunciad." If authors were wretched and poor before, if some of them lived in hay-lofts, of which their landladies kept the ladders, at least nobody came to disturb them in their straw; if three of them had but one coat between them, the two remained invisible in the garret, the third, at any rate, appeared decently at the coffee-house and paid his twopence like a gentleman. It was Pope that dragged into light all this poverty and meanness, and held up those wretched shifts and rags to public ridicule. It was Pope that made generations of the reading world (delighted with the mischief, as who would not be that reads it) believe that author and wretch, author and rags, author and dirt, author and drink, gin, cowheel, trips, poverty, duns, bailiffs, squalling children, and clamorous landladies, were always associated together. The condition of authorship began to fall from the days of the "Dunciad," and I believe in my heart that much of that obloquy which has since pursued our calling was occasioned by Pope's libels and wicked wit.—W. M. THACKERAY.

It is meant to be a boisterous guffaw from capacious lungs, an enormous explosion of superlative contempt for the mob of stupid, thick-skinned scribblers. They are to be overwhelmed with gigantic cachinnations, ducked in the dirtiest of drains, rolled over and over with rough horse-play, pelted with the least savory of rotten eggs, not skilfully anatomized or pierced with dexterously directed needles. Pope has already stood by too long watching their tiresome antics and receiving their taunts, and he must, once for all, speak out and give them a lesson.—LESLIE STEPHEN.

We need much self-command not to throw down this masterpiece as insipid and even disgusting. Rarely has so much talent been spent to produce greater tedium. . . . How could a poet have dragged his talent wantonly through such images, and so constrained his ingeniously woven verses to receive such dirt? Picture a pretty drawing-room basket, destined only to contain flowers and fancy-work, sent down to the kitchen to be turned into a receptacle for filth. In fact, all the filth of literary life is here, and heaven knows what it then was! . . . Pope does not flog the dunces, he knocks them down; his poem is hard and malicious; it is so much so that it becomes clumsy. To add to the punishment of dunces he begins at the deluge, writes historical passages, represents at length the past, present, and future empire of Dulness, the library of Alexandria burned by Omar, learning extinguished by the invasion of the barbarians and by the superstition of the Middle Ages, the empire of stupidity which extends over England and will swallow it up. What paving-stones to crush flies!—H. A. TAINE.

STUDY OF THE "ESSAY ON MAN."

This philosophical poem was the fruit of Pope's intimacy with Lord Bolingbroke, who terminated his political career by turning philosopher. Probably Bolingbroke furnished the argument, and Pope the poetical dressing. Containing contradictory and opposing theories, and not held together by any distinct and determining principle, the work is of

no value from a philosophical point of view; but the terse diction, the fine imagery, and the brilliant versification render it attractive even at the present day. At the time of its publication, when free-thinking was at its height in England, and was being popularized in France by Voltaire, the pantheistic and optimistic doctrines of the poem made it exceedingly popular. Translations spread quickly through France and influenced the greatest minds of Europe. It is said that the celebrated controversy between Voltaire and Rousseau may be traced to this work. In 1751 Lessing, the great German critic, published an essay entitled "Pope ein Metaphysiker!" in which he demonstrated the worthlessness of Pope's so-called philosophy.

Subject.—"To vindicate the ways of God to man." [Observe the similarity between the subject and Milton's professed object in writing "Paradise Lost," "Justify the ways of God to man."]

The subject of the essay is a vindication of Providence, in which the poet proposes to prove that, of all possible systems, Infinite Wisdom has formed the best; that in such a system coherence, union, subordination are necessary, and if so, that appearances of evil, both moral and natural, are also necessary and unavoidable; that the seeming defects and blemishes in the universe conspire to its general beauty; that as all parts in an animal are not eyes, and, as in a city, comedy, or picture, all ranks, characters, and colors are not alike, even so excesses and contrary qualities contribute to the proportion and harmony of the universal system, that it is not strange that we should not be able to discover perfection and order in every instance, because in an infinity of things mutually relative a mind which sees not infinitely can see nothing fully. This doctrine was inculcated by Plato and the Stoics, but more amply and particularly by the latter Platonists and by Antoninus and Simplicius.—DR. WARTON.

Famous Passages.—

Epistle I., iii., l. 23-36; ix. and x.
Epistle II., i., l. 1-28; vi., l. 23-44.

Epistle III., iv., l. 25-52.
Epistle IV., i., l. 1-18; ii., l. 15-28.

QUOTATIONS.

- "The proper study of mankind is man."
"A mighty maze, but not without a plan."
"Hope springs eternal in the human breast;
Man never is but always to be blest."
"Lo! the poor Indian! whose untutored mind
Sees God in clouds or hears him in the wind."
"Order is Heaven's first law."
"Looks through nature up to nature's God."
"My guide, philosopher, and friend."
"Die of a rose in aromatic pain."
"What thin partitions sense from thought divide."
"On life's vast ocean diversely we sail,
Reason the card, but passion is the gale."

CRITICISMS.

Pope's "Essay on Man" appears to me to be the most beautiful didactic poem, the most useful, the most sublime, that has ever been written in any language. It is true the basis of the work is found entire in the "Characteristics of Lord Shaftesbury," and I do not know why M. Pope gives credit only to M. de Bolingbroke, without saying a word of the celebrated Shaftesbury, pupil of Locke. As everything appertaining to metaphysics has been thought in all the ages and by every people who have cultivated their minds, this system much resembles that of Leibnitz, who maintains that of all possible worlds God was bound to choose the best, and that in this best it was very necessary that the irregularities of our globe and the follies of its inhabitants should have their place. It resembles also the idea of Plato, that in the endless chain of beings our earth, our body, our soul, are in the number of necessary links; but neither Leibnitz nor Pope admits the changes which Plato imagines to have happened to those links—to our souls and to our bodies. Plato spoke like a poet in his scarcely intelligible prose, and Pope speaks

like a philosopher in his admirable verses. He says that from the beginning everything was as it ought to be.—VOLTAIRE.

We recognize here a sort of deism and optimism, of which there was much at that time, borrowed, like those of Rousseau, from the "*Théodicée*" of Leibnitz, but tempered, toned down, and arranged for the use of respectable people.—H. A. TAINE.

The "*Essay on Man*" is the preservation in exquisite steel-work of the speculations of Leibnitz and Bolingbroke.—S. A. BROOKE.

If the question were asked, What ought to have been the best among Pope's poems? most people would answer, the "*Essay on Man*." If the question were asked, What is the worst? all people of judgment would say, the "*Essay on Man*." While yet in its rudiments, this poem claimed the first place by the promise of its subject; when finished, by the utter failure of its execution it fell into the last.—THOMAS DE QUINCEY.

It has been praised and admired by men of the most opposite beliefs, and men of no belief at all. Bishops and free-thinkers have met here on a common ground of sympathetic approval. And indeed there is no particular faith in it. It is a droll medley of inconsistent opinions. It proves only two things beyond a question—that Pope was not a great thinker, and that wherever he found a thought, no matter what, he could express it so tersely, so clearly, and with such smoothness of versification, as to give it an everlasting currency. Hobbes's unwieldy "*Leviathan*," left stranded there on the shore of the last age, and nauseous with the stench of its selfishness, from this Pope distilled a fragrant oil with which to fill the brilliant lamps of his philosophy—lamps like those in the tombs of alchemists, that go out the moment the healthy air is let in upon them. The only positive doctrines in the poem are the selfishness of Hobbes, set to music, and the pantheism of Spinoza, brought down from mysticism to commonplace.—J. R. LOWELL.

STUDY OF THE ETHIC EPISTLES.

Epistle I. To Burlington, the Use of Riches	1731
Epistle II. To Lord Bathurst, of the Use of Riches	1732
Epistle III. To Lord Cobham, of the Knowledge and Characters of Men	1733
Epistle IV. To a Lady, of the Characters of Women	1735
Epistle V. To Mr. Addison, occasioned by his Dialogue on Medals	1715

The first four of these epistles, together with the "Essay on Man" and a part of the fourth book of the "Dunciad," had formed a part of an elaborate plan, by which Pope designed to produce a philosophic and didactic poem. But the scheme was never executed, and the portions of it that had been completed were published separately or in connection with other works. The last of the Ethic Epistles has no real connection with the others, having been written several years previously.

Select Passages.—

- Description of Timon's Villa, epistle i., l. 97-166 (a satire on the Duke of Chandos).
- Character of the Man of Ross, epistle ii., l. 259-293.
- Death-bed of the great Villiers, epistle ii., l. 296-311.
- Character of the Duke of Wharton, epistle iii., l. 179-206.
- The Ruling Passion, epistle iii., l. 173-258.
- Character of Narcissa (Duchess of Hamilton), epistle iv., l. 53-84.
- Character of Atossa (Duchess of Marlborough), epistle iv., l. 113-148.

QUOTATIONS.

- "Ask you why Wharton broke through every rule?
'Twas all for fear that knaves should call him fool."
- "'Tis education forms the common mind,
Just as the twig is bent, the tree's inclined."
- "Manners with fortunes, humors turn with climes,
Tenets with books, and principles with times."
- "Who shall decide, when doctors disagree,
And soundest casuists doubt, like you and me?"
- "Who builds a church to God, and not to fame,
Will never mock the marble with his name."
- "Old politicians chew on wisdom past,
And totter on in business to the last."

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Selections.—

- The Character of Addison, l. 199-210 [see Addison, under *Characterisations*].
The Character of Bufo, l. 227-244.

QUOTATIONS OF AUTOBIOGRAPHICAL INTEREST.

"Why did I write? what sin to me unknown
Dipp'd me in ink, my parents', or my own?
As yet a child, nor yet a fool to fame,
I lisp'd in numbers, for the numbers came.
I left no calling for this idle trade,
No duty broke, no father disobey'd.
The muse but served to ease some friend, not wife,
To help me through this long disease, my life,
To second, Arbuthnot! thy art and care,
And teach the being you preserved, to bear.
"A. But why then publish?—P. *Granville* the polite,
And knowing *Walsh*, would tell me I could write;
Well-natured *Garth* inflamed with early praise,
And *Congreve* loved, and *Swift* endured my lays;
The courtly *Talbot*, *Somers*, *Sheffield* read,
Even mitred *Rochester* would nod the head,
And St. *John's* self (great *Dryden's* friends before)
With open arms received one poet more.
Happy my studies, when by these approved!
Happier their author, when by these beloved!
From these the world will judge of men and books,
Not from the *Burnets*, *Oldmixons*, and *Cooks*."

"What though my name stood rubric on the walls,
Or plaster'd posts, with claps, in capitals?
Or smoking forth, a hundred hawkers' load,
On wings of winds came flying all abroad!
I sought no homage from the race that write;
I kept, like *Asian* monarchs, from their sight."

"Oh let me live my own, and die so too!
(To live and die is all I have to do)
Maintain a poet's dignity and ease,
And see what friends, and read what books I please:
Above a patron, though I condescend
Sometimes to call a minister my friend.
I was not born for courts or great affairs;
I pay my debts, believe, and say my prayers;
Can sleep without a poem in my head,
Nor know if *Dennis* be alive or dead."

STUDY OF THE "EPISTLE TO DR. ARBUTHNOT" (AN AUTOBIOGRAPHICAL POEM).

One day Lord Bolingbroke, taking up a Horace, casually remarked that the first satire of the second book was well adapted to the poet's style. In a short time Pope translated and sent it to press. The popularity of the work led to a series of similar compositions, designated by the title, "Imitations of Horace," of which the most celebrated is the "Epistle to Dr. Arbuthnot," afterwards called the "Prologue to the Satires." "The best way of learning to enjoy Pope," says Leslie Stephen, "is to get by heart the 'Epistle to Arbuthnot.' That epistle is, as I have said, his *apologia*. In its some four hundred lines he has managed to compress more of his feelings and thoughts than would fill an ordinary *autobiography*. It is true that the epistle requires a commentator. It wants some familiarity with the events of Pope's life; and many lines convey only a part of their meaning unless we are familiar, not only with the events, but with the characters of the persons mentioned. Passages over which we pass carelessly at the first reading then come out with wonderful freshness, and single phrases throw a sudden light upon hidden depths of feeling. It is also true, unluckily, that parts of it must be read by the rule of contraries. They tell us, not what Pope really was, but what he wished others to think him, and what he probably endeavored to persuade himself that he was. How far he succeeded in imposing upon himself is indeed a very curious question, which can never be fully answered. . . . A genuine report of even the best conversation would be intolerably prosy and unimaginative; but imagine the very pith and essence of such talk brought to a focus, concentrated into the smallest possible space with the infinite dexterity of a thoroughly trained hand, and you have the kind of writing in which Pope is unrivalled; polished prose, with occasional gleams of genuine poetry—the 'Epistle to Arbuthnot' and the 'Epilogue to the Satires.'"

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"Cursed be the verse, how well soe'er it flow,
That tends to make one worthy man my foe,
Give virtue scandal, innocence a fear,
Or from the soft-eyed virgin steal a tear!"

"Yet let me flap this bug with gilded wings,
This painted child of dirt, that stinks and stings;
Whose buzz the witty and the fair annoys,
Yet wit ne'er tastes, and beauty ne'er enjoys."

"... Be one poet's praise,
That, if he pleased, he pleased by manly ways:
That flattery, even to kings, he held a shame,
And thought a lie in verse or prose the same;
That not in fancy's maze he wander'd long,
But stoop'd to truth, and moralized his song;
That not for fame, but virtue's better end,
He stood the furious foe, the timid friend."

"Me, let the tender office long engage,
To rock the cradle of reposing age,
With lenient arts extend a mother's breath,
Make languor smile, and smooth the bed of death,
Explore the thought, explain the asking eye,
And keep a while one parent from the sky!"

POPE'S CORRESPONDENCE.

[The most poetical of Pope's letters, and perhaps the one that has been most admired, was addressed to Steele in 1712; the wittiest is his first letter to Dean Swift in 1713; and the most elaborate and picturesque contains the description of the old Gothic Hall at Stanton Harcourt, addressed to Lady Mary Wortley Montagu in 1718.]

The custom of publishing the letters of eminent *literati* originated in France, and was introduced into England by some of Charles II.'s courtiers. But in Pope's time the practice had not become popular, and was avoided by authors of the highest rank. The publication of Pope's correspondence during his lifetime was the result of the most intricate duplicity on the part of the poet which recent investigation has brought to light. In order to gratify his vanity by beholding his letters in print, and to avoid the ridicule he would incur by publishing them himself, he re-

sorted to intrigues of the most elaborate kind, addressing letters to Curel, the publisher, signed "P. T."—initials adopted to disguise their true author. On their publication Pope pretended great displeasure, and it was only after feigning the most philosophical generosity that he forgave those who had thus wounded his feelings. There was, doubtless, a suspicion of the truth among a few of Pope's friends, but it was kept silent, and it is only within a few years that the poet's hypocrisy was discovered by Mr. Dilke. [For a full account of this mysterious transaction, see Leslie Stephen's "Life of Pope," or Mr. Elwin's edition of Pope's Works, vol. i.]

HAZLITT'S CHARACTERIZATION OF POPE AS A WRITER.

The question whether Pope was a poet has hardly yet been settled, and is hardly worth settling; for, if he was not a great poet, he must have been a great prose-writer—that is, he was a great writer of some sort. He was a man of exquisite faculties and of the most refined taste; and as he chose verse (the most obvious distinction of poetry) as the vehicle to express his ideas, he has generally passed for a poet, and a good one. If, indeed, by a great poet we mean one who gives the utmost grandeur to our conceptions of nature, or the utmost force to the passions of the heart, Pope was not in this sense a great Poet, for the bent, the characteristic power of his mind, lay the clean contrary way, namely, in representing things as they appear to the indifferent observer, stripped of prejudice and passion, as in his "Critical Essays," or in representing them in the most contemptible and insignificant point of view, as in his Satires, or in clothing the little with mock dignity, as in his poems of Fancy, or in adorning the trivial incidents and familiar relations of life with the utmost elegance of expression and all the flattering illusions of friendship or self-love, as in his Epistles. He was not then distinguished as a poet of lofty enthusiasm, of strong imagination, with a passionate sense of the beauties of nature, or a deep insight into the workings of the heart; but he was a wit and a

critic, a man of sense, of observation, and the world, with a keen relish for the elegancies of art, or of nature when embellished by art, a quick tact for propriety of thought and manners, as established by the forms and customs of society, refined sympathy with the sentiments and habitudes of human life, as he felt them within the little circle of his family and friends. He was, in a word, the poet not of nature but of art. . . . He saw nature only dressed by art ; he judged of beauty by fashion ; he sought for truth in the opinions of the world ; he judged of the feelings of others by his own. The capacious soul of Shakspeare had an intuitive and mighty sympathy with whatever could enter into the heart of man in all possible circumstances ; Pope had an exact knowledge of all that he himself loved or hated, wished or wanted. Milton has winged his daring flight from heaven to earth through Chaos and old Night ; Pope's muse never wandered with safety but from his library to his grotto, or from his grotto into his library back again. His mind dwelt with greater pleasure on his own garden than on the Garden of Eden ; he could describe the faultless whole-length mirror that reflected his own person better than the smooth surface of the lake that reflects the face of heaven ; a piece of cut glass or a pair of paste buckles with more brilliance and effect than a thousand dew-drops glittering in the sun. He would be more delighted with a patent lamp than with "the pale reflex of Cynthia's brow," that fills the skies with its soft, silent lustre, that trembles through the cottage window, and cheers the watchful mariner on the lonely wave. In short, he was the poet of personality and of polished life. That which was nearest to him was the greatest. The fashion of the day bore sway in his mind over the immutable laws of nature. He preferred the artificial to the natural in external objects, because he had a stronger fellow-feeling with the self-love of the maker or proprietor of a gewgaw than admiration of that which was interesting to all mankind. He preferred the artificial to the natural in passion, because the involuntary and uncalculating impulses of the one hur-

ried him away with a force and vehemence with which he could not grapple; while he could trifle with the conventional and superficial modifications of mere sentiment at will, laugh at or admire, put them on or off like a masquerade-dress, make much or little of them, indulge them for a longer or a shorter time, as he pleased; and because, while they amused his fancy and exercised his ingenuity, they never once disturbed his vanity, his levity, or indifference. His mind was the antithesis of strength and grandeur; its power was the power of indifference. He had none of the enthusiasm of poetry; he was in poetry what the sceptic is in religion. It cannot be denied that his chief excellence lay more in diminishing than in aggrandizing objects; in checking, not in encouraging, our enthusiasm; in sneering at the extravagances of fancy or passion instead of giving a loose to them; in describing a row of pins and needles rather than the embattled spears of Greeks and Trojans; in penning a lampoon or a compliment, and in praising Martha Blount. His muse was on a peace establishment, and grew somewhat effeminate by long ease and indulgence. He lived in the smiles of fortune, and basked in the favor of the great. In his smooth and polished verse we meet with no prodigies of nature, but with miracles of wit; the thunders of his pen are whispered flatteries, its forked lightnings pointed sarcasms; for "the gnarled oak" he gives us "the soft myrtle;" for rocks and seas and mountains, artificial grass-plats, gravel-walks, and tinkling rills; for earthquakes and tempests, the breaking of a flower-pot or the fall of a china jar; for the tug and war of the elements or the deadly strife of the passions, we have

"Calm contemplation and poetic ease."

Yet within this retired and narrow circle how much, and that how exquisite, was contained! What discrimination, what wit, what delicacy, what fancy, what lurking spleen, what elegance of thought, what pampered refinement of sentiment!

DR. JOHNSON'S PARALLEL BETWEEN POPE AND DRYDEN.

Pope professed to have learned his poetry from Dryden, whom, whenever an opportunity was presented, he praised through his whole life with unvaried liberality; and perhaps his character may receive some illustration if he be compared with his master. Integrity of understanding and nicety of discernment were not allotted in a less proportion to Dryden than to Pope. The rectitude of Dryden's mind was sufficiently shown by the dismissal of his poetical prejudices, and the rejection of unnatural thoughts and rugged numbers. But Dryden never desired to apply all the judgment that he had. He wrote, and professed to write, merely for the people; and when he pleased others, he contented himself. He spent no time in struggles to rouse latent powers; he never attempted to make that better which was already good, nor often to mend what he must have known to be faulty. He wrote, as he tells us, with very little consideration; when occasion or necessity called upon him, he poured out what the present moment happened to supply, and when once it had passed the press, ejected it from his mind; for when he had no pecuniary interest he had no further solicitude. Pope was not content to satisfy; he desired to excel, and therefore always endeavored to do his best; he did not court the candor, but dared the judgment, of his reader, and, expecting no indulgence from others, he showed none to himself. He examined lines and words with minute and punctilious observation, and retouched every part with indefatigable diligence, till he had left nothing to be forgiven. . . . It will seldom be found that he altered without adding clearness, elegance, or vigor. Pope had, perhaps, the judgment of Dryden, but Dryden certainly wanted the diligence of Pope. In acquired knowledge the superiority must be allowed to Dryden, whose education was more scholastic, and who, before he became an author, had been allowed more time for study, with better means of information. His mind has a larger range, and he collects his images

and illustrations from a more extensive circumference of science. Dryden knew more of man in his general nature, and Pope in his local manners. The notions of Dryden were formed by comprehensive speculation, and those of Pope by minute attention. There is more dignity in the knowledge of Dryden, and more certainty in that of Pope. Poetry was not the sole praise of either, for both excelled likewise in prose; but Pope did not borrow his prose from his predecessor. The style of Dryden is capricious and varied; that of Pope is cautious and uniform. Dryden obeys the motions of his own mind; Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid; Pope is always smooth, uniform, and gentle. Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe and levelled by the roller. Of genius—that power which constitutes a poet; that quality without which judgment is cold and knowledge is inert; that energy which collects, combines, amplifies, and animates—the superiority must, with some hesitation, be allowed to Dryden. It is not to be inferred that of this poetical vigour Pope had only a little, because Dryden had more; for every other writer since Milton must give place to Pope; and even of Dryden it must be said that, if he has brighter paragraphs, he has not better poems. Dryden's performances were always hasty, either excited by some external occasion, or extorted by domestic necessity; he composed without consideration, and published without correction. What his mind could supply at call, or gather in one excursion, was all that he sought and all that he gave. The dilatory caution of Pope enabled him to condense his sentiments, to multiply his images, and to accumulate all that study might produce or chance might supply. If the flights of Dryden, therefore, are higher, Pope continues longer on the wing. If of Dryden's fire the blaze is brighter, of Pope's the heat is more regular and constant. Dryden often surpasses expectation, and

Pope never falls below it. Dryden is read with frequent astonishment, and Pope with perpetual delight.

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JOSEPH ADDISON.

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(1672-1719).

PORTRAITS OF ADDISON.

THE best known of Addison's portraits is that by Sir Godfrey Kneller.

His portrait now hangs there (Holland House). The features are pleasing, the complexion is remarkably fair; but in the expression we trace rather the gentleness of his disposition than the force and keenness of his intellect.—
T. B. MACAULAY.

COMMENTS.

A parson in a tie-wig.—DR. JOHN MANDEVILLE.

I have never seen a more modest or a more awkward man.—
LORD CHESTERFIELD.

In humor no mortal has excelled him except Molière.—
DR. WARTON.

Addison was perfectly good company with intimates, and had something more charming in his conversation than I ever knew in any other man; but with any mixture of strangers, and sometimes only with one, he seemed to preserve his dignity much, with a stiff sort of silence.—ALEXANDER POPE.

It was my fate to be much with the wits. My father was acquainted with all of them. Addison was the best company in the world.—LADY MARY WORTLEY MONTAGU.

That man has virtue enough to give reputation to an age.—
JONATHAN SWIFT.

Thus Addison, by lords caress'd,
Was left in foreign lands distress'd;
Forgot at home, became, for hire,
A travelling tutor to a squire.

But wisely left the Muse's hill,
To business shap'd the poet's quill,
Let all his barren laurels fade,
Took up himself the courtier's trade;
And, grown a minister of state,
Saw poets at his levée wait.—JONATHAN SWIFT.

I have the good-fortune to be intimate with a gentleman [Addison] remarkable for this temper (bashfulness), who has an inexhaustible source of wit to entertain the curious, the grave, the humorous, and the frolic. He can transform himself into different shapes, and suit himself to every company; yet in a coffee-house, or in the ordinary course of affairs, he appears rather dull than sprightly. You can seldom get him to the tavern; but when once he is arrived to his pint, and begins to look about and like his company, you admire a thousand things in him which before lay buried. Then you discern the brightness of his mind and the strength of his judgment, accompanied with the most graceful mirth. In a word, by this enlivening aid, he is whatever is polite, instructive, and diverting. What makes him still more agreeable is that he tells a story, serious or comical, with as much delicacy of humor as Cervantes himself.—SIR RICHARD STEELE.

Mr. Addison sent for the young Earl of Warwick as he was dying, to show him in what peace a Christian could die; unluckily he died of brandy.—HORACE WALPOLE.

He had read with critical eyes the important volume of Human Life, and knew the heart of man from the depths of stratagem to the surface of affectation.—DR. JOHNSON.

Voltaire is the prince of buffoons. His merriment is without disguise or restraint. He gambols, he grins, he shakes his sides, he points the finger, he turns up the nose, he shoots out the tongue. The manner of Swift is the very opposite to this. He moves laughter, but never joins in it. He appears in his works such as he appeared in society. All the company are convulsed with merriment, while the dean, the author of all the mirth, preserves an invincible gravity, and even sourness of aspect, and gives utterance to the most eccentric and ludicrous fancies, with the air of a man reading the commination-service. The manner of Addison is as remote from Swift as from that of Voltaire. He neither laughs out like the French wit, nor, like the Irish wit, throws a double portion of severity into his countenance, while

laughing inly; but preserves a look peculiarly his own—a look of demure serenity, disturbed only by an arch sparkle of the eye, an almost imperceptible elevation of the brow, an almost imperceptible curl of the lip.—T. B. MACAULAY.

He scarcely ever descends to personal satire, and his ridicule of certain characters in life, while it is remarkably striking, is so gentle that persons who answer to the characters must read him with pleasure. A wit which was so copious and inexhaustible, without trespassing against good-nature or offending against decency, is entitled to the highest admiration and applause.—DR. KIPPIS.

In reality he invents the novel without suspecting it.—H. A. TAINE.

The periodical essay was created by Steele and Addison. Steele paints, as a social humorist, the whole age of Queen Anne—the political and literary disputes, the fine gentlemen and ladies, the characters of men, the humors of society, the new book, the new play: we live in the very streets and drawing-rooms of old London. Addison's work is more critical, literary, and didactic than his companion's. The *Spectator*, the *Guardian*, and the *Freeholder*, in his hands, gave a better tone to manners, and a gentler one to political and literary criticism.—REV. STOPFORD BROOKE.

TOPICAL STUDY OF ADDISON'S LIFE.

If Swift's life was the most wretched, I think Addison's was one of the most enviable. A life prosperous and beautiful, a calm death, an immense fame, and affection afterwards for his happy and spotless name.—W. M. THACKERAY.

Birth and Parentage.—Joseph Addison was born in 1672, at Milston, near Ambrosebury, Wilts. His father was a clergyman of considerable learning and literary ability; his mother was the daughter of a clergyman, and sister to the Bishop of Bristol.

Education.—Having received the rudiments of education under his father's supervision, he was sent to the Charter-house, a famous London school, where he made great progress in Greek and Latin, and where he was a

school-fellow of Dick Steele, with whom he began that friendship which was one of the important events of his life. In 1687 he entered Queen's College, Oxford, and in 1689, through the excellence of his Latin verses, received a scholarship at Magdalen College. Mr. Aikin says: "Of his habits and disposition the following notices are all that can now be collected at Oxford: That he was always very nervous, that he kept late hours, and that most of his studies were after dinner—a circumstance, it may be observed, pretty conclusive of the sobriety of his habits at this period. A walk with rows of trees along the side of the college meadow is still pointed out as his favorite haunt; it continues to bear his name, and some of the trees are said to have been planted by him. The particular direction of his assiduous studies we are left to discover by the results; from these we may safely conclude them to have comprised the classical authors, Greek and Latin, and a wide range in polite literature." He was destined by his father for the Church, but having gained the favor of William III. by a eulogistic poem addressed to him on his return from the campaign of 1695, a pension of £300 was granted the young author through the influence of Lords Somers and Halifax, the great Whig leaders. Thus provided for, Addison determined to carry out his long cherished plan for travel.

On the Continent (1699-1703).—In 1699 Addison bade farewell to Oxford and set out on his continental travels. Having taken a brief survey of Paris, he retired to Blois to perfect himself in the French language, and Spence, on the authority of Abbé Philippeaux, an inhabitant of that city, describes his mode of living: "Mr. Addison stayed above a year at Blois. He would rise as early as between two and three in summer, and lie abed till between eleven and twelve in the depth of winter. He was untalkative while here, and often thoughtful—sometimes so lost in thought that I have come into his room and stayed five minutes there before he has known anything of it. He had his masters generally at supper with him, kept very little com-

pany beside, and had no amour whilst here that I know of, and I think I should have known it if he had had any." On his second visit to Paris Addison met Boileau, the great satirist, and Malebranche, the philosopher. In his letter to Bishop Hough he gives an account of these interviews: "When I was at Paris I visited the Père Malebranche, who has a particular esteem for the English nation, where I believe he has more admirers than in his own. The French don't care for following him through his Deep Researches, and generally look upon all the new Philosophy as Visionary or Irreligious. Malebranche himself told me that he was five-and-twenty years old before he had so much as heard of the name of Descartes. . . . He very much praised Mr. Newton's Mathematics, shook his head at the name of Hobbes, and told me he thought him a *pauvre esprit*. He was very solicitous about the English translation of his work, and was afraid it had been taken from an Ill edition of it. Among other Learned men, I had the honor to be introduced to Mr. Boileau, who is now retouching his works and putting 'em out in a new impression. He is old and a little Deaf, but talks incomparably well in his own calling." In December, 1700, Addison left Marseilles for Italy, where he remained a year. The account of his Italian tour, together with that of his subsequent journey through Switzerland, was published on his return to England, and from it can be obtained a vivid idea of the impressions which these classical scenes made upon his mind. At Geneva he heard of the death of King William, which not only deprived him of his pension, but also of all hope of advancement at home, and, after several months spent in Germany, Addison returned to England in 1703. [For sketches of Boileau and Malebranche, see "Age of Dryden and the Restoration—France."]

Literary Drudgery (1703-1704).—Addison was now without a profession or public office. The death of William III. was attended by the downfall of the Whigs and the ascendancy of the Tories under Queen Anne. Thus Addison's Whig friends were unable to assist him at first, but

after a few months the war with Louis XIV. and the rise of Marlborough led to the advancement of the Whigs, and in 1704 the Earl of Halifax was able to do him a service. To the Lord Treasurer Godolphin, who was in search of some one able to write a fitting eulogy on Marlborough's great victory at Blenheim, Halifax proposed Mr. Addison. On the following day Mr. Addison was interviewed by the Chancellor of the Exchequer, who not only arranged with him for a poem, but announced his appointment as one of the Commissioners of Appeal in the Excise. Addison's poem on the Campaign more than satisfied the critical Godolphin, and its publication entered its author to a brilliant career.

Public Career.—The public offices successively held by Addison were those of Commissioner of Appeals, Under-secretary of State, Secretary to the Lord Lieutenant of Ireland, Lord Commissioner of Trade, and Secretary of State. During his official career he was much employed in literary pursuits, and his character was highly esteemed by Queen Anne. A prominent member of the Kit-cat Club, and a social idol, Addison enjoyed the highest honors and the deepest love of his countrymen.

Marriage.—In 1716 Addison married the Countess-dowager of Warwick, to whose son he had been a tutor. Their married life was not very happy, for the countess never forgot their inequality of rank.

Addison in Retirement.—Addison held his office of Secretary of State but a short time on account of ill-health, which obliged him to resign his position. His retirement was accompanied with a pension of £1500.

Death and Burial.—The restoration to health that had been anticipated when released from official cares did not follow, and Addison died in 1719. He was buried in Westminster Abbey, and in the early part of this century a handsome monument was raised to his memory. Thomas Tickell lamented his death in an elegy which Dr. Johnson regarded as the most elegant funeral poem in English literature:

"Can I forget the dismal night, that gave
 My soul's best part forever to the grave!
 How silent did his old companions tread,
 By midnight lamps, the mansions of the dead,
 Through breathing statues, then unheeded things,
 Through rows of warriors, and through walks of kings!
 What awe did the slow solemn knell inspire!
 The pealing organ, and the pausing choir;
 The duties by the lawn-robed prelate paid;
 And the last words, that dust to dust conveyed!
 While speechless o'er thy closing grave we bend,
 Accept these tears, thou dear departed friend!
 Oh, gone forever, take this long adieu,
 And sleep in peace next thy loved Montagu!"

[For the entire elegy, see Bohn's edition of Addison's works.]

Descendants.—Addison left one daughter, Charlotte, who, after the death of her mother, lived at Bilton during the remainder of her life. She was never married, and at her death Addison's library at Bilton was sold at auction, together with his collection of paintings.

ADDISON'S HOMES.

Bilton.—Addison's country residence, purchased in 1711, and a favorite residence during the rest of his life. Howitt says: "It is a true Elizabethan mansion, not too large for a poet, yet large enough for any country gentleman who is not overdone with his establishment. The front of the main portion is lofty, handsome, and in excellent repair. A projecting tour runs up from the porch to the roof. Over the door is cut in freestone some mathematical or masonic sign—a circle enclosing two triangles, and near the top is the date of 1623. The interior of the main part of the house consists principally of two large rooms, a dining and a drawing room. These extend quite through, are lighted at each end, and the projection in front forms a sort of little cabinet in each room. These two fine large rooms are hung round with the paintings placed here by Addison."

Holland House.—After his marriage, Addison resided

mostly at Holland House, Kensington, but he often retired to his favorite Bilton.

"Of Holland House," says Howitt, "the last residence of Addison, it would require a long article to give a fitting idea. This fine old mansion is full of historic associations. It takes its name from Henry Rich, Earl of Holland, whose portrait is in Bilton. The general form is that of a half H. The projection in the centre, forming at once porch and tower, and the two wings supported on pillars, give great decision of effect to it. . . . There is a fine entrance hall, a library behind it, and another library, extending the whole length of one of the wings and the house, up-stairs, one hundred and five feet in length. The drawing-room over the entrance hall, called the Gilt Room, extends from front to back of the house, and commands views of the gardens both ways; those to the back are very beautiful. In the house are, of course, many interesting and valuable works of art, a great portion of them memorials of the distinguished men who have been accustomed to resort thither. . . . In the gardens are various memorials of distinguished men. Among several very fine cedars, perhaps the finest is said to have been planted by Charles Fox. . . . The fine avenue leading down from the house to the Kensington road is remarkable for having often been the walking and talking place of Cromwell and General Lambert. . . . The traditions regarding Addison here are very slight. They are simply, that he used to walk, when composing his *Spectators*, in the long library, then a picture-gallery, with a bottle of wine at each end, which he visited as he alternately arrived at them; and that the room in which he died, though not positively known, is supposed to be the present dining-room, being then the state bedroom."

ADDISON'S FRIENDS.

The Kit-Cat Club (named after Christopher Cat, a pastry-cook, who kept the house where the club met) was formed about 1700 by a company of noblemen and gentlemen of Whig principles. Among its members were Marl-

borough, Lords Halifax and Somers, Sir Robert Walpole, Congreve, Addison, and Steele, and Sir Godfrey Kneller, who drew all their portraits. It was the custom for each member, on his admission, to propose the name of some lady as his *toast*, and her acceptance was decided by ballot. If thus chosen, her name was written on one of the drinking-glasses with a diamond, and her social ascendancy was secured for a year. The society disbanded about 1709.

Button's Coffee-house.—Button, a former servant in the Warwick family, kept a coffee-house near Covent Garden, to which Addison and his coterie of wits resorted. Here, in the company of Steele, Budgell, Davenant, and other intimate friends, he was accustomed often to spend his evenings.

Sir Richard Steele (1675–1729).—The long friendship between Addison and Steele is remarkable when the difference of temperament of the two men is taken into consideration. The former patient, prudent, and mild; the latter impatient, rash, and impetuous. Macaulay has given a powerful characterization of Steele: "Steele had known Addison from childhood. They had been together at the Charter-house and at Oxford, but circumstances had then, for a time, separated them widely. Steele had left college without taking a degree, had been disinherited by a rich relation, had led a vagrant life, had served in the army, had tried to find the philosopher's stone, and had written a religious treatise and several comedies. He was one of those people whom it is impossible either to hate or respect. His temper was sweet, his affections warm, his spirits lively, his passions strong, and his principles weak. His life was spent in sinning and repenting, in inculcating what was right and doing what was wrong. In speculation he was a man of piety and honor; in practice was much of the rake and a little of the swindler. Addison regarded Steele with kindness not unmingled with scorn; tried, with little success, to keep him out of scrapes, introducing him to the great, procured a good place for him, corrected his plays, and, though by no means rich, lent him large sums of money." The two were associated

several years in periodical work, but soon after there was an estrangement between them, and one of the last of Addison's compositions was a pamphlet of sharp retaliation against his old friend, who had set up an opposition to a bill which the Whigs were endeavoring to put through. "And this was the closing scene of the long connection, this the final leave-taking of Addison and Steele—the loving school-fellows, the college friends, the joyous, witty companions, the literary partners and mutual advisers, the associates in public business, the fellow-members of the House of Commons, the brothers in political opinion! Alas for frail and erring human nature!" That Steele retained his affection for his friend is evident from a letter subsequently written in which he speaks of him as "the man I loved best."

John Dryden (1631–1700).—Addison's first poetical composition in English was an "Address to Dryden," by which the great poet's favor and friendship was gained. Dryden soon afterward complimented the young author on his version of the fourth Georgic of Virgil, saying, "After his bees my latter swarm is scarcely worth the hiving." The preface to Dryden's translation of Virgil was written by Addison.

Ambrose Phillips—a boon companion of Addison and a third-rate poet—was the originator of that kind of writing which was called after his name—*Namby-Pamby*. The nickname was first applied by Pope.

Jonathan Swift (1667–1745).—The friendship of Addison and Swift began at the St. James's Coffee-house about 1705, and its earliest record is a copy of Addison's "Remarks on Several Parts of Italy," which he had presented to his friend and which contains on the fly-leaf, in the donor's own handwriting, "To Dr. Jonathan Swift, the most agreeable companion, the truest friend, and the greatest Genius of his age, This Book is presented by his most humble servant the Author." Swift's journal, addressed to Stella during his sojourn in London, shows the intimacy of the two great men, and in 1717 Addison writes to Swift

in Ireland, "Shall we never again talk in laconic? Whenever you see England your company will be the most acceptable in the world at Holland House, where you are highly esteemed by Lady Warwick and the young lord, though by none anywhere more than by, Sir, your most faithful and most humble Servant." Again, in 1818, a short time before his death, Addison reasserts the pleasure he would feel to have Swift as his guest, and expresses his deep affection for his friend.

Edward Wortley Montagu.—This gentleman was an apt scholar, an antiquarian, a legislator, and the husband of the celebrated Lady Mary. Their friendship—begun in youth, probably through the influence of Lord Halifax, a relative of one and patron of the other—was close and lasting. Montagu accompanied Addison in a portion of his continental travels, and their subsequent correspondence bears testimony to the life-long endurance of their affection. Lady Mary, in a letter to her daughter, spoke of him as "ever your father's friend."

Thomas Tickell.—Some verses addressed to Addison in compliment of his opera of "Rosamond" (which had just appeared on the stage in 1706), by Tickell, then a student at Oxford, led to their life-long companionship. He was Addison's assistant when Secretary of State, his amanuensis, and the one to whom was left the task of collecting his works. It was his rival translation of the first book of the "Iliad" that led to the quarrel between Addison and Pope. Tickell's success in life was mainly due to Addison, and he has well expressed his love and gratitude to his great patron in the famous elegy on his death.

Alexander Pope.—[For an account of the relations of Pope and Addison, see Pope, under *Friends*.]

THREE CHARACTERIZATIONS OF ADDISON.

- I. If Dennis writes and rails in furious pet,
I'll answer Dennis when I am in debt.
If meagre Gildon draws his meaner quill,
I wish the man a dinner and sit still.

But should there *One* whose better stars conspire
 To form a bard and raise a genius higher,
 Blest with each talent and each art to please,
 And born to live, converse, and write with ease--
 Should such a one, resolv'd to reign alone,
 Bear, like the Turk, no brother near the throne,
 View him with jealous yet with scornful eyes,
 Hate him for arts that caus'd himself to rise;
 Damn with faint praise, assent with civil leer,
 And without sneering teach the rest to sneer.
 Alike reserv'd to blame or to commend,
 A timorous foe and a suspicious friend,
 Fearing ev'n fools by flatterers besieg'd,
 And so obliging that he ne'er obliged;
 Willing to wound, and yet afraid to strike,
 Just hit the fault and hesitate dislike;
 Who, when two wits on rival themes contest,
 Approves of both, but likes the worse the best:
 Like Cato, give his little senate laws,
 And sits attentive to his own applause;
 While wits and templars every sentence raise,
 And wonder with a foolish face of praise--
 Who would not laugh if such a man there be?
 Who would not weep if Atticus were he?

ALEXANDER POPE.

[This characterization has been disputed, and is generally attributed to the pure malignity of Pope for Addison, occasioned by their celebrated quarrel, for an account of which see Pope, under *Friends*.]

II. No man is so great a favorite with the public as he who is at once an object of admiration, of respect, and of pity; and such were the feelings which Addison inspired. Those who enjoyed the privilege of hearing his familiar conversation, declared with one voice that it was superior even to his writings. The brilliant Mary Montagu said that she had known all the wits, and that Addison was the best company in the world. The malignant Pope was forced to own that there was a charm in Addison's talk which could be found nowhere else. Swift, when burning with animosity against the Whigs, could not but confess to Stella that, after all, he had never known any

associate so agreeable as Addison. Steele, an excellent judge of lively conversation, said that the conversation of Addison was at once the most polite and the most mirthful that could be imagined—that it was Terence and Catullus in one, heightened by an exquisite something which was neither Terence nor Catullus, but Addison alone. Young, an excellent judge of serious conversation, said that when Addison was at his ease he went on in a noble strain of thought and language, so as to chain the attention of every hearer. . . . Such were Addison's talents for conversation. But his rare gifts were not exhibited to crowds or to strangers. As soon as he entered a large company, as soon as he saw an unknown face, his lips were sealed and his manners became constrained. To enjoy his conversation in the highest perfection it was necessary to be alone with him, and to hear him, in his own phrase, think aloud. "There is no such thing," he used to say, "as real conversation but between two persons." . . . He found that wine broke the spell which lay on his fine intellect, and was therefore too easily seduced into convivial excess. Such excess was in that age regarded, even by grave men, as the most venial of all peccadilloes, and was so far from being a mark of ill-breeding that it was almost essential to the character of a fine gentleman. To the excessive modesty of Addison's nature we must ascribe another fault which generally arises from a very different cause. He became a little too fond of seeing himself surrounded by a small circle of admirers, to whom he was as a king, or, rather, as a god. All these men were far inferior to him in ability, and some of them had very serious faults. He was at perfect ease in their company; he was grateful for their devoted attachment, and he loaded them with benefits.—T. B. MACAULAY.

III. Addison was possessed of qualities which, in a smaller man, must have been held up to ridicule and contempt. Those who call him proud forget that he was sometimes obsequious; those who call him modest forget that he was an egotist; those who call him noble as a man

forget that he was treacherous as a friend and cowardly as an enemy. He was certainly selfish; he was certainly mean. He was cautiously solicitous to serve his own ends, and cautiously solicitous to defeat the ends of others. As a writer he was the purest that ever took pen in hand; as a man he was the most insidious that ever sapped the hopes of those whom he seemed to caress. . . . Among the several men who hung about Mr. Addison with the obsequiousness of servants and the flattery of knaves, I should doubt, however sincerely he might have been respected, whether there was one who loved him. He sat among them, silent as a spectre, disdainful as a sultan. He boasted, indeed, of a good banking account, but he seldom produced his check-book. He was proud to a degree that almost justified the term of conceit. In the presence of those who knew him he let loose his imagination and conversed freely, but a single stranger was sufficient to freeze him into rigidity. He resembled a woman who, in her morning dress, can converse familiarly enough with her family, but who, when in evening dress, dare not budge or even breathe easily for fear of bursting a lace or cracking a hook. His friends imputed his reserve to modesty, but it was a modesty that strangely resembled self-conceit. He had a horror of impairing his dignity. His ambition was to be considered the greatest wit of his age, and he was unwilling to risk the character which he might hope he had gained by the hazard of conversation. Although he had commenced his poetical career by praising Dryden when the approbation of Dryden was of the utmost importance to the literary tyro, when he had become distinguished he did his utmost to depreciate him. He refused to allow merit to any man whose merit was superior to his. He certainly disliked Swift, though he had flattered him with needless hypocrisy of admiration. We have witnessed his conduct towards Pope, from whom he had much to fear, and towards Gay, from whom he had nothing to fear. His court consisted of a number of mediocrists for whom he undoubtedly possessed a deep if a secret con-

tempt. Cleverer men he would not have cared for as courtiers, even could he have procured cleverer men. The monarch would have been jealous of his slaves. . . . He was a man wholly incapable of loving. Women he did not care for; it amused him, indeed, to watch them; their pretty airs, their dainty pretensions, their sly vanities entertained him as the movements of wax-dolls entertain a child. They supplied him with food for mirth, for wit, for essays. I should doubt whether, in spite of his papers in the *Spectator*, he had a much higher opinion of women than Swift, whose opinion of them was such as not to bring discredit on the sex, but on the depraved taste that could have selected associates capable to inspire such degrading notions of women. That no criminal amours were ever imputed to Addison proves not that he was virtuous, but that he was cold. In other respects he assuredly indulged his inclinations when they prompted. He indulged his love of admiration; he indulged his love of hypocrisy; he indulged his love of mischief; he indulged his love of envy; he indulged his love of smoking to excess; he indulged his love of drinking to a degree which compelled a frequent apology for his writing, rendered illegible by his shaking hand. Could he have felt love, he would have been a lover with the same zest with which he drank wine, joked at Steele, and hated Pope. Devotion to his own affairs—a wise devotion it must be admitted—was the principle by which he was ruled. To self-interest was subordinated most of those qualities and passions which, among the greater portion of mankind, subordinate self-interest. To his determination to aggrandize himself at the expense of every emotion he was capable of experiencing must be attributed his marriage. Being appointed tutor to the young Earl of Warwick, he determined to become the earl's father-in-law. The dowager Countess of Warwick was a woman of great vanity and little wit. Old enough to be Addison's aunt, she seems to have played with him with the petulance and capriciousness of a young coquette, not reluctant to be wooed, but most reluctant to

be won. . . . Her gibes were met by his courtliest smile, her haughty laughter by his humblest bow. He was without love, and, therefore, without sensibilities. He attacked the widow as he would have stormed a redoubt, careless of the belching guns and the leaden sleet, impelled only by the thought of the glory he should achieve when the height was surmounted and his own flag streamed in the place of the enemy's. He survived his marriage three years, but, short as was his matrimonial career, it had formed an experience through which he would not have lived again for the wealth of the kingdom of Morocco. He was the most miserable husband that was ever burdened with a middle-aged shrew who had no respect for him, and for whom he had no love. He maintained, indeed, his passionless manners, his courtly imperturbability, but he increased his quantity of wine and doubled the number of his visits to Button's. But neither the wine-bottle nor the coffee-house could soften his matrimonial sufferings. He had married a woman who looked upon him as a being utterly beneath her—one whom, if she treated him as civilly as she treated her footman, she thought she treated him as he deserved. . . . His coldness was the quality that rendered him the sagacious observer that he was. In politics he was too violent as a Whig to be useful or keen as a statesman; but as a spectator of manners he was eminently qualified.—*Editor of RUSSELL'S Book of Authors.*

[This portrait of Addison is evidently unjust, nevertheless there is some ground for the accusations so brilliantly launched against him; and presenting, as it does, a different aspect of his character from that generally taken by critics, will be helpful in arriving at a true estimate of it.]

THE WORKS OF ADDISON.

Give days and nights, sir, to the study of Addison if you mean to be a good writer, or, what is more worth, an honest man.—DR. JOHNSON.

The humorous productions of Addison, which to this day have never been surpassed, will probably maintain a popu-

larity coexistent with our language itself.—CHAMBERS'S *Cyclopædia*.

Poetical.

Latin Poems, to Mr. Dryden.....	1693
A Poem to His Majesty	1695
On the Peace of Ryswick	1697
A Song for St. Cecilia's Day at Oxford	} 1701
An Account of the Greatest English Poets	
Letter to Lord Halifax	} 1716
The Campaign	
Poems to the Princess of Wales and Sir Godfrey Kneller....	} 1716
Hymns	

Dramatic.

Prologue to Steele's "Tender Husband".....	1705
Rosamond: An Opera.....	1707
Cato.....	1713
The Drummer; or, The Haunted House	—

Prose.

Dissertatio de Romanorum Poetis.....	1692
Translation of Herodotus	1696
Remarks on Italy.....	1701-1703
Contributions to the <i>Tatler</i>	1709-1711
The Five Whig <i>Examiners</i>	1712
The <i>Spectator</i>	1711, 1712, and 1714
The <i>Guardian</i>	1712, 1713
Political Journals: The <i>Freeholder</i> and <i>Examiner</i>	} 1715
Essay on Medals.....	

[Addison's papers in the *Tatler* have no signature; in the *Spectator* they are signed C, L, I, or O; in the *Guardian* they are marked by a hand.]

STUDY OF THE "LETTER TO LORD HALIFAX."

This celebrated poem has been regarded by many as the finest of Addison's poetical works. The original draft of it in Addison's own handwriting is still preserved in the Bodleian Library. The most celebrated passage is the Apostrophe to Liberty:

"O Liberty, thou goddess heavenly bright,
 Profuse of bliss, and pregnant with delight!
 Eternal pleasures in thy presence reign,
 And smiling plenty leads thy wanton train;

Eased of her load, subjection grows more light,
 And poverty looks cheerful in thy sight;
 Thou mak'st the gloomy face of nature gay,
 Giv'st beauty to the sun, and pleasure to the day.
 Thee, goddess, thee Britannia's isle adores;
 How has she oft exhausted all her stores,
 How oft in fields of death thy presence sought,
 Nor thinks the mighty prize too dearly bought!

'Tis liberty that crowns Britannia's isle,
 And makes her barren rocks and her bleak mountains smile."

STUDY OF "THE CAMPAIGN."

The War of the Spanish Succession (1701-1713), waged against Louis XIV. by the nations of Europe, went on during most of Anne's reign. In this war the great Marlborough humbled France, and to celebrate one of his greatest victories—that of Blenheim—this poem was composed. Its success was very great; the critical Lord Treasurer was pleased, and the able critic, Le Clerc, complimented it highly in his *Journal Littéraire*.

QUOTATIONS.

"Great souls by instinct to each other turn,
 Demand alliance, and in friendship burn."

"So when an angel by divine command
 With rising tempests shakes a guilty land,
 Such as of late o'er pale Britannia past,
 Calm and serene he drives the furious blast;
 And, pleased the Almighty's orders to perform,
 Rides in the whirlwind and directs the storm."

CRITICISMS.

"The Campaign" came forth, and was as much admired by the public as by the minister. It pleases us less, on the whole, than the "Epistle to Halifax," yet it undoubtedly ranks high among the poems which appeared during the interval between the death of Dryden and the dawn of Pope's genius. The chief merit of "The Campaign," we think, is that which was noticed by Johnson—the manly

and rational rejection of fiction. . . . He reserved his praise for the qualities which made Marlborough truly great—energy, sagacity, military science. But, above all, the poet extolled the firmness of that mind which, in the midst of confusion, uproar, and slaughter, examined and disposed everything with the serene wisdom of a higher intelligence.—T. B. MACAULAY.

A *commanded* poem, "The Campaign" has experienced the constant fate of performances of its own class—works of skill, of talent, and of elegance, which, confounded often at their first appearance with the diviner inspirations of the muse, fall afterwards not only into neglect, which might perhaps be excusable, but into contempt, which is certainly unjust. Of this poem it may be said with confidence that it set an example of good sense and good taste before undreamed of in similar productions. There is no exaggeration, no bombast, no extravagance of flattery, no insipid parade of classical allusions and Homeric machinery. . . . The poem is, however, far from faultless; for even if it could with truth be said that the plan and conduct of the piece were free from objection, it must be admitted that in frequent examples of feebleness and tautology it betrays at least a hasty and careless execution, if not some barrenness of fancy. But these blemishes are well redeemed by passages of indisputable and varied merit. The celebrated simile of the angel, though defective as a comparison from too great resemblances to the object compared, may justly claim the character of grandeur, if not of absolute sublimity.—AIKIN.

STUDY OF "CATO"—A TRAGEDY.

"What Cato did and Addison approved
Cannot be wrong."—EUSTACE BUDGELL.

[Budgell was a cousin to Addison, and in 1736 committed suicide to escape a prosecution for forgery. After his death a slip of paper with the lines here quoted written on it was found in his room.]

History.—When Addison was a student at Oxford he sent up his tragedy of “Cato” to his friend Dryden, as a proper person to recommend it to the theatre if it deserved it, who returned it with great commendation, but with his opinion that on the stage it would not meet with its deserved success. But though the performance was denied the theatre, it brought its author to the public stage of life; for, persons in power inquiring soon after of the head of the college for a youth of parts, Addison was recommended and readily received by means of the great reputation which Dryden had just then spread of him as above.—DR. YOUNG.

The tragedy of “Cato” appeared in public in the year 1713, when the greatest part of the last act was added by the author to the foregoing, which he had kept by him for many years. He took up a design of writing a play upon this subject when he was very young, at the university, and even attempted something in it there, though not a line as it now stands. The work was performed by him in his travels, and retouched in England without any formed resolution of bringing it upon the stage, till his friends of the first quality and distinction prevailed with him to put the last finishing to it at a time when they thought the doctrine of liberty very seasonable. It is in everybody’s memory with what applause it was received by the public; that the first run of it lasted for a month, and then stopped only because one of the performers became incapable of acting a principal part. The author received a message that the Queen would be pleased to have it dedicated to her, but as he had designed that compliment elsewhere, he found himself obliged by his duty on the one side and his honor on the other to send it into the world without a dedication. The fame of this tragedy soon spread through Europe, and it has not only been translated, but acted in most of the languages of Christendom.—THOMAS TICKELL.

It was censured as a party play by a scholar of Oxford, and defended in a favorable examination by Dr. Sewell.

It was translated by Salvini into Italian, and acted at Florence; and by the Jesuits of St. Omer's into Latin, and played by their pupils.—DR. JOHNSON.

Subject: The Death of Cato.—Marcus Porcius Cato, the great-grandson of Cato the censor, lived 95–45 B.C. A stoic and a philosopher, he supported Cicero against Catiline, and afterwards opposed the triumvirate of Cæsar, Pompey, and Crassus. When the civil war broke out he sided with Pompey and withdrew his forces to Africa. In 45 B.C. Cæsar appeared before Utica, the city to which Cato had retired, and the latter, having rejected all overtures on the part of his foe, went to his chamber, and, after reading Plato's Dialogue on the Immortality of the Soul, fell upon his sword.

Two Celebrated Scenes.—I. Interview between Cato and Cæsar's Ambassador, act ii., sc. 2; II. Cato's Soliloquy on the Immortality of the Soul, act v., sc. i.

QUOTATIONS.

"The great, the important day, big with the fate
Of Cato and of Rome."—Act i., sc. 1.

"But, by the gods I swear, millions of worlds
Should never buy me to be like that Cæsar."—Act ii., sc. 2.

"(In spite of all the virtue we can boast)
The woman that deliberates is lost."—Act iv., sc. 1.

"When vice prevails, and impious men bear sway,
The post of honor is a private station."—Act iv., sc. 4.

"Eternity! thou pleasing, dreadful thought!
Through what variety of untried being,
Through what new scenes and changes must we pass!
The wide, the unbounded prospect, lies before me;
But shadows, clouds, and darkness rest upon it."

Cato's Soliloquy, act v., sc. 1.

Celebrated Actors by whom the Drama was first Represented.—Mr. Booth, Mr. Kean, Mr. Wilkes, Mr. Cibber, Mrs. Oldfield, and Mrs. Porter. The Prologue, written by Pope, was spoken by Wilkes, and the Epilogue, by Dr. Garth, recited by Mrs. Oldfield.

Reception on the Stage.—Cato was not so much the wonder of Rome in his days as he is of Britain in ours; and though all the foolish industry possible has been used to make it thought a party play, yet what the author once said of another may the most properly in the world be applied to him on this occasion:

Envy itself is dumb, in wonder lost,
And factions strive who shall applaud him most.

When it was first acted, the numerous and violent claps of the Whig party on the one side of the theatre were echoed back by the Tories on the other, while the author sweated behind the scenes with concern to find their applause proceeding more from the hand than the head. This was the case, too, of the prologue-writer, who was clapped into a stanch Whig at almost every two lines. I believe you have heard that after all the applauses of the opposite faction, my Lord Bolingbroke sent for Booth, who played Cato, into the box between one of the acts, and presented him with fifty guineas in acknowledgment (as he expressed it) for defending the cause of liberty so well against a perpetual dictator. The Whigs are unwilling to be distanced this way, and therefore design a present to the same Cato very speedily; in the mean time they are getting ready as good a sentence as the former on their side, so betwixt them it is probable that Cato (as Dr. Garth expressed it) may have something to live upon after he dies.—POPE: *Letter to Sir William Trumbull* (1713).

CRITICISMS.

That *perfect* piece called "Cato," which has done so great honor to our nation and language, excels as much in the passions of its lovers as in the sublime sentiments of its hero; their generous love, which is more heroic than any concern in the chief characters of most dramas, makes but subordinate characters in this.—SIR RICHARD STEELE.

He who sees not much beauty in "Cato" has no taste

for poetry; he who sees nothing else has no taste for the stage; whilst it justifies censure, it extorts applause; it is much to be admired, but little to be felt. Had it not been a tragedy, it had been immortal; as it is a tragedy, its uncommon fate somewhat resembles his, who, for conquering gloriously, was condemned to die. Both shone, but shone fatally, because in breach of their respective laws—the laws of drama and the laws of arms. But how rich in reputation must that author be who can spare a “Cato” and not feel the loss! “Cato,” in many views, is an exquisite piece, but there is so much more of art than nature in it that we can scarce forbear calling it an exquisite piece of statuary; in Addison’s own words,

“Where the smooth chisel all its skill has shown,
To soften into flesh the rugged stone.”

That is, where art has taken great pains to labor undramatic matter into dramatic life; which is impossible. However, as it is, like Pygmalion, we cannot but fall in love with it and wish it were alive.—DR. YOUNG.

The first English writer who composed a regular tragedy, and infused a spirit of elegance through every part of it, was the illustrious Mr. Addison. His “Cato” is a masterpiece, both with regard to the diction, and the harmony and beauty of the numbers. The character of Cato is, in my opinion, greatly superior to that of Cornelia in the “Pompey” of Corneille; for Cato is great without anything of fustian, and Cornelia, who, besides, is not a necessary character, tends sometimes to bombast. Mr. Addison’s Cato appears to me to be the greatest character that ever was brought upon any stage. But then the rest of them do not correspond to the dignity of this; and this dramatic piece, so excellently well written, is disfigured by a dull love-plot, which spreads a certain languor over the whole that destroys the beauty of it.—VOLTAIRE.

We have little doubt that “Cato” did as much as the *Tatlers*, *Spectators*, and *Freeholders* united to raise Addison’s fame among his contemporaries.—T. B. MACAULAY.

STUDY OF THE "SPECTATOR."

Addison's literary fame rests chiefly on his celebrated periodical essays published in the *Tatler*, *Spectator*, and *Guardian*. The first of these journals, the *Tatler*, was begun in 1709 by Richard Steele, Addison's school-fellow and friend. It appeared on Tuesdays, Thursdays, and Saturdays, and furnishing, at the moderate price of one penny, a summary of foreign news, advertisements, theatre news, the gossip of Will's Coffee-house, and a short essay, had an extensive circulation. Addison offered his services to Steele, which were gratefully received, and during the years 1709-11 liberally contributed to the paper. Out of the two hundred and seventy-one essays which the *Tatler* contained, sixty-nine were written by Addison. The contributions of Addison are unsigned, but Steele wrote under the famous *nom de plume* of Sir Isaac Bickerstaff, Esq., a name originally assumed by Swift in one of his satires, and said to have been as universally known in the time of Queen Anne as Samuel Pickwick at the present day. The *Tatler* came to an end in 1711, and on the first day of March, in the same year, Addison and Steele commenced the *Spectator*, which appeared every week-day till the sixth day of December, 1712, when it was suspended for eighteen months, and resumed in 1714 by Addison alone. On the cessation of the *Spectator*, Steele set on foot the *Guardian*, to which Addison contributed after sixty-six numbers had been issued, and which continued from March, 1713, to October of the same year. But the most successful of these journals was the *Spectator*. "The number of copies daily distributed," says Macaulay, "was at first three thousand. It subsequently increased, and had risen to nearly four thousand when the stamp-tax was imposed. That tax was fatal to a crowd of journals. The *Spectator*, however, stood its ground, doubled its price, and, though its circulation fell off, still yielded a large revenue both to the State and to the authors. For particular papers the demand was immense; of some it is said twenty thousand

copies were required. But this was not all. To have the *Spectator* served up every morning with the bohea and rolls was a luxury for the few; the majority were content to wait till essays enough had appeared to form a volume. Ten thousand copies of each volume were immediately taken off, and new editions were called for. Under the circumstances, the sale of the *Spectator* must be considered as indicating a popularity quite as great as that of the most successful works of Sir Walter Scott and Mr. Dickens in our own time." The general plan of the work was conceived by Addison, who also filled out the characters drawn by Steele. He was its chief contributor, furnishing, under the signature of one of the four letters, C L I O—either the letters of the name Clio, or the initials of Chelsea, London, Islington, and the Office, places where the essays were composed—274 of the 635 numbers. Steele contributed 240 papers, signed K or T; Eustace Budgell 37, signed X or Z; Hughes 11, unsigned; Grove 4; Alexander Pope 2; while other articles were furnished by Swift, Berkeley, Parnell, and numerous obscure authors. Each *Spectator* contained one essay.

Plan.—Every valuable essay in the series may be read with pleasure separately, yet the five or six hundred essays form a whole, and a whole which has the interest of a novel. It must be remembered, too, that at that time no novel giving a lively and powerful picture of the common life and manners of England had appeared. Richardson was working as a compositor; Fielding was robbing birds' nests; Smollett was not yet born. The narrative, therefore, which connects together the *Spectator's* essays gave to our ancestors their first taste of an exquisite and untried pleasure. Sir Roger comes up to town to see Eugenio—as the worthy baronet always calls Prince Eugene—goes with the Spectator on the water to Spring Gardens, walks among the tombs in the abbey, is frightened by the Mohawks, but conquers his apprehension so far as to go to the theatre when "The Distressed Mother" is acted. The Spectator pays a visit in the summer to Coverley

Hall, is charmed with the old house, the old butler, and the old chaplain, eats a jack caught by Will Wimble, rides to the assizes, and hears a point of law discussed by Tom Touchy. At last a letter from the honest butler brings to the club the news that Sir Roger is dead. Will Honeycomb marries and reforms at sixty. The club breaks up, and the Spectator resigns his functions.—T. B. MACAULAY.

Select Papers.—

	No.		No.
Description of the <i>Spectator</i>	1	At Vauxhall Gardens	383
Superstition	7	Fable of Menippus	391
A Lady's Library	37	Dreams	487
Tale of Marraton	50	Death of Sir Roger	517
True and False Wit	58	On the Idea of God	531
On the Use of Time	93	The Creation and the Creator ...	565
On the Idea of Time	94	Contentment	574
Sir Roger de Coverley	106	Time and Eternity	575
On Immortality	111		
Sir Roger at Church	112	Also Nos. 5, 9, 13, 16, 18, 21, 25,	
At the Assizes	122	28, 29, 35, 40, 44, 45, 50, 57, 59,	
Vision of Mirzah	159	60, 61, 63, 70, 74, 81, 85, 92, 98,	
The Grinning-match	173	105, 108, 119, 120, 121, 123, 129,	
On Modesty	231	135, 164, 165, 171, 173, 227, 239,	
Laughter and Ridicule	249	247, 251, 253, 261, 269, 289, 295,	
Fortune-hunters	311	335, 343, 371, 403, 407, 409, 435,	
At Westminster Abbey	329	457, 458, 463, 464, 475, 476, 481,	
Messiah: A Sacred Eclogue	378	487, 495, 530, 536, 557, 568, 584,	
Cheerfulness	381	585, 590, 592.	

Hymns.—

	No.
"The Lord my pasture shall prepare"	441
"When all thy mercies, O my God"	453
"The spacious firmament on high"	465
"How are thy servants blest, O Lord"	489
"When rising from the bed of death"	513

CHARACTER STUDIES.

I. *Spectator*: Nos. 1, 3, 7, 10, 12, 13, 16, 17, 19, 20, 34, 45, 46, 58, 65, 85, 101, 106, 115, 116, 122, 130, 131, 132, 133, 179, 218, 261, 262, 265, 266, 277, 287, 289, 323, 329, 355, 356, 367, 370, 383, 384, 442, 445, 449, 461, 463, 468, 481, 488, 523, 526, 542, 550, 552, 553, 555, 556, 558.

The Spectator (Addison) is a gentleman who, after passing a studious youth at the university, has travelled on

classic ground and has bestowed much attention on curious points of antiquity. He has, on his return, fixed his residence in London, and has observed all the forms of life which are to be found in that great city; has daily listened to the wits of Will's, has smoked with the philosophers of the Grecian, and has mingled with the parsons at Child's and with the politicians at the St. James. In the morning he often listens to the hum of the Exchange; in the evening his face is constantly to be seen in the pit of Drury Lane Theatre. But an insurmountable bashfulness prevents him from opening his mouth except in a small circle of intimate friends.—T. B. MACAULAY.

II. *Sir Roger de Coverley*: Nos. 2, 6, 106, 107, 109, 110, 112, 115, 116, 118, 122, 125, 126, 130, 131, 174, 269, 295, 329, 331, 335, 359, 383, 410, 424, 517.

[The character of Sir Roger is a masterpiece. It was Addison's favorite, and he made Steele promise not to meddle with it. When the *Spectator* was about to be ended, Addison, fearing some writer would continue the subject, is said to have exclaimed "By heavens, I'll kill Sir Roger that nobody else may murder him!" His death followed soon after, in No. 517.]

The characters of the club, not only in the *Tatler*, but in the *Spectator*, were drawn by Steele. That of Sir Roger de Coverley is among the number. Addison has, however, gained himself immortal honor by his manner of filling up this last character. Who is there that can forget, or be insensible to, the inimitable, nameless graces, and various traits of nature and of old English character in it; to his unpretending virtues and amiable weaknesses; to his modesty, generosity, hospitality, and eccentric whims; to the respect of his neighbors and the affection of his domestics; to his wayward, hopeless, secret passion for his fair enemy, the widow, in which there is more of real romance and true delicacy than in a thousand tales of knight-errantry (we perceive the hectic flush of his cheek, the faltering of his tongue in speaking of her bewitching airs and "whiteness

of her hand"); to the havoc he makes among the game in his neighborhood; to his speech from the bench to show the Spectator what is thought of him in the country; to his unwillingness to be put up as a sign-post, and his having his own likeness turned into the Saracen's head; to his gentle reproof of the baggage of a gypsy that tells him "he has a widow in his line of life;" to his doubts as to the existence of witchcraft, and protection of reputed witches; to his account of the family pictures, and his choice of a chaplain; to his falling asleep at church, and his reproof of John Williams, as soon as he has recovered from his nap, for talking in sermon-time.—HAZLITT.

A masterpiece as well as an historical record is Sir Roger de Coverley, the country gentleman, a loyal servant of State and Church, a justice of the peace, with a chaplain of his own, and whose estate shows on a small scale the structure of the English nation. This domain is a little kingdom paternally governed, but still governed. Sir Roger rates his tenants, passes them in review in church, knows their affairs, gives them advice, assistance, commands; he is respected, obeyed, loved, because he lives with them; because the simplicity of his tastes and education puts him almost on a level with them; because as a magistrate, a landed proprietor of many years' standing, a wealthy man, a benefactor and neighbor, he exercises a moral and legal, a useful and respected authority. Addison at the same time shows in him the solid and peculiar English character, built of heart of oak, with all the ruggedness of the primitive bark, which can neither be softened nor planed down; a great fund of kindness, which extends even to animals; a love for the country and for bodily exercises; an inclination to command and discipline; a feeling of subordination and respect; much common-sense and little finesse; a habit of displaying and practising in public his singularities and oddities, careless of ridicule, without thought of bravado, solely because these men acknowledge no judge but themselves. A hundred traits depict the times: a lack of love for reading; a

lingering belief in witches; rustic and sporting manners; the ignorance of an artless or backward mind. Sir Roger gives the children who answer their catechism well a Bible for themselves and half a flitch of bacon for their mothers. When a verse pleases him he sings it for half a minute after the congregation has finished. He kills eight fat pigs at Christmas, and sends a pudding and a pack of cards to each poor family in the parish. Addison returns a score of times to the old knight, always showing some new aspect of his character, a disinterested observer of humanity, curiously assiduous and discerning, a true creator, having but one step farther to go to enter, like Richardson and Fielding, upon the great work of modern literature, the novel of manners and customs.—H. A. TAINE.

III. *Will Honeycomb*: Nos. 2, 4, 41, 77, 105, 131, 151, 156, 265, 311, 325, 352, 359, 410, 490, 499, 511, 530.

IV. *Sir Andrew Freeport*: Nos. 2, 126, 174, 232, 549.

V. *Will Wimble*: Nos. 108, 119, 126, 131.

VI. *Captain Sentry*: Nos. 2, 152, 197, 350, 517.

VII. *Dick Eastcourt*: No. 468.

VIII. *Will Funnel*: No. 569.

QUOTATIONS.

"I have often thought if the minds of men were laid open we should see but little difference between that of the wise man and that of the fool."—*No.* 225.

"Though a man has all other perfections, and wants discretion, he will be of no great consequence in the world. Without it learning is pedantry, and wit impertinence; virtue itself looks like weakness."—*Ibid.*

"Discretion is the dividing line between the wise and foolish."—*Ibid.*

"Content is equivalent to wealth, and luxury to poverty."—*No.* 574.

"A man should always consider how much he has more than he wants; and, secondly, how much more unhappy he might be than he really is."—*Ibid.*

"I consider a human soul without education like marble in the quarry, which shows none of its inherent qualities until the skill of the polisher fetches out the colors, makes the surface shine, and discovers every ornamental cloud, spot, and vein that runs through the body of it."—*No.* 215.

"The hours of a wise man are lengthened by his ideas, as those of a fool are by his passions."—*No.* 94.

"Every animal but man keeps to one dish. Herbs are the food of this species, fish of that, and flesh of a third. Man falls upon everything that comes in his way; not the smallest fruit or excrescence of the earth, scarce a berry or a mushroom, can escape him."—*No.* 195.

"I would have every zealous man examine his heart thoroughly, and I believe he will often find that what he calls zeal for his religion is either pride, interest, or ill-nature."—*No.* 185.

 "Soon as the evening shades prevail,
 The moon takes up the wondrous tale,
 And nightly to the listening earth
 Repeats the story of her birth;
 And all the stars that round her burn,
 And all the planets in their turn,
 Confirm the tidings as they roll,
 And spread the truth from pole to pole.
 What though in solemn silence all
 Move round this dark terrestrial ball;
 What though no real voice nor sound
 Among their radiant orbs be found;
 In reason's ear they all rejoice,
 And utter forth a glorious voice,
 Forever singing as they shine,
 The hand that made us is divine."—*No.* 465.

CHARACTERIZATION OF ADDISON AS A WRITER.

If we are to judge of Addison by what he has written, we must pronounce him one of the most virtuous men that ever lived. He made all that he wrote luminous with piety and fragrant with virtue. Writing in a day when blasphemy was accounted a high kind of wit, and obscenity a high kind of humor, he has transmitted almost nothing to which the most rigid female purist of our own most moral epoch could take the smallest exception. You will

appreciate the amazing vigor of his mind, which enabled him to leap so effectually and so far from the gutter in which the turgid and noisome dialect of that era flowed into the sewers, by comparing him with his contemporaries. Swift, who was exceptionally bad, may be omitted, but compare him with Wycherley, Congreve, Gay, Garth, Prior, Dryden (who was still recent), and the noble rhymesters, such as Buckingham, Halifax, and Granville. . . . As a writer he does not go deep; his essays resemble the outlines which some painters throw off by way of giving preliminary embodiment, so to speak, to their fancies, which but for this catching of them might be subtle enough to evade realization. Wanting in details, the fullness of their life is implied rather than expressed. But the implication carries with it the impressiveness of a laborious expression; it would have been marred by details. You can picture him with his demure, shy eyes, sitting in his arm-chair near the coffee-house chimney, pretending not to hear the boasts of the Turkey merchant to the attentive 'Change Alley broker; pretending not to observe the vanity of the beau, who sits with his leg turned out to show off his calf and his pink-heeled shoe; pretending not to mark the politeness of the coffee-house keeper to those who wear lace, and his inattention to those who wear dirty linen. At church he pays less attention to his prayer-book than to the complexion of the clergyman or to the haughty air of Aminta as she kneels at the Thanksgiving prayer, or to the number of curls in Amaryllis's full-bottom wig. At the playhouse he does not think of the tragedy to which he appears to pay the most complimentary attention, but amuses himself with counting the number of punks in the pit, or with reckoning from how many paint-pots the tragic queen has culled the face which the rows of beaux near the foot-lights are ogling, or with guessing the tumblers of brandy the tragic king will drink when he has doffed the purple and emerges from the stage-door in a dark street behind the theatre in his frowsy toupee and

his dirty stockings. He does not care to denude life; he is satisfied to lift a corner of the disguise and take a peep. He is content to see Chloe cramming her mouth with her plumpers, gumming on her eyebrows, hiding her warts with party patches, powdering her crow's-feet, and practising her simpers, without following the chair that carries her away towards the Mall. If he hints his doubts of Chloe taking all these pains for her husband, he does not directly tell you that my Lord Snapwit is waiting for her chair to pass at the windows of White's chocolate-house. . . . One of Addison's greatest admirers, who in this single instance has suffered his zeal to impair his judgment, has affirmed a proposition or two that must startle or bewilder any one even superficially acquainted with the literature of the eighteenth century in England. "In Addison's days," says Thackeray, "you could scarcely show him a literary performance, a sermon, a poem, or a piece of literary criticism, but he felt he could do better. His justice," he continues, "must have made him indifferent. He didn't praise, because he measured his compeers by a higher standard than common people have. How was he who was so tall to look up to any but the loftiest genius? He must have stooped to put himself on a level with most men." So far from this being the truth, it is certain that Addison had a very particular regard for the judgment of his friends; that he handed his compositions about with nervous solicitude to procure correction and improvement. Nor can it be pretended that as a *poet* he was superior, not to Pope, to Swift, to Arbuthnot, to Young—to whom it would be indeed absurd to compare him—but to John Phillips and Ambrose Phillips, to Granville, to Parnell, to Garth, to Hughes—nay, let me search the depths, to Sprat, to Congreve (as a poet), to Blackmore, to Fenton, to Isaac Watts. If he be not better than these, than whom among his contemporaries is he better as a poet? In his poems better specimens of pathos can be found than in any book of poetry to be seen in any second-hand bookseller's shop in London. Some of his lines are exquisitely absurd, and

some of them are totally devoid of meaning. As a dramatist he was inferior to the madman Lee, to Edmund Smith, whose "Phædra" is, as a work of art, superior to "Cato," and to John Gay, whose "Beggar's Opera" is worth a hundred dozen "Rosamonds." He was wholly incapable of portraying the passion of love; his personages are destitute of individuality, being mere figures of straw dressed in Roman costume, who declaim the dreariest heroics that ever forced our ancestors to rap their snuffboxes or raise their catcalls with impatience. His "Simile of the Angel" and about six quotations from "Cato" live, and his hymn is as immortal as the religion it celebrates; but, having said this, what more can be said for Addison as a poet or a dramatist? That officious admiration which gives him excellencies to which, indeed, he aspired, but which he never reached, is surely ill-judged. Posterity has justly awarded him all the honor that is due when it has pronounced him to have been one of the greatest *humorists* in the English language, one of the *purest* writers, the great reformer of English society who restored to the people of Great Britain their religion, which had long been a fugitive, and their virtues, which had long been exiles. He cleansed their wit, which was clouded by obscenity; he illuminated their literature by the diffusion of soft and radiant graces; he achieved for piety the alliance of genius, and for morality the advocacy of wit. As a *prose-writer*, as an *essayist* indeed, it would be almost impossible to overstate the services he has rendered to his countrymen.—*Editor of* RUSSELL'S *Book of Authors*.

Style.—His sentences have neither studied amplitude nor affected brevity; his periods, though not diligently rounded, are voluble and easy. Whoever wishes to attain an English style, familiar, but not coarse, and elegant, but not ostentatious, must give his days and nights to the volumes of Addison.—DR. JOHNSON.

The style of Addison is adorned by the female graces of elegance and mildness.—EDWARD GIBBON.

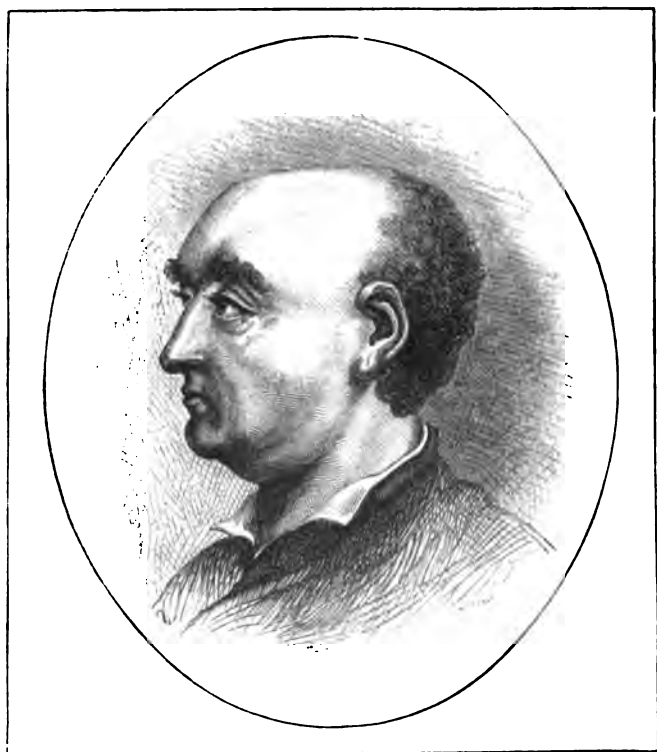
Addison's writings are the pure source of classical style: men never spoke better in England. Ornaments abound, and never has rhetoric a share in them. He seems to be listening to himself. He is too measured and correct.—H. A. TAINE.

The style of Addison is pure and clear, rather diffuse than concentrated, and ornamental to the highest degree consistent with good taste. But this ornament consists, not in the splendor of imagery, not in the ordonnance of words; his readers will seek in vain for those sonorous cadences with which the public ear has been familiarized since the writings of Dr. Johnson. They will find no stately magnificence of phrase, no trials of sentences artfully balanced, so as to form a sweep of harmony, at the close of a period. His words are genuine English; he deals little in inversions, and often allows himself to conclude negligently with a trivial word. The fastidious ear may occasionally be offended with some colloquial phrases, and some expressions which would not now, perhaps, be deemed perfectly accurate—the remains of barbarisms which he, more than any one, had labored to banish from good writing—but the best judges have doubted whether our language has not lost more than it has gained since his time. An idiomatic style gives a truth and spirit to a composition that is but ill compensated by an elaborate pomp, which sets written composition at too great a distance from speech, for which it is only the substitute.—ANNA LÆTITIA BARBAULD.

BOOKS OF REFERENCE.

Miss Aikin's "Life of Addison."
Johnson's "Lives of the Poets."
Tickell's "Memoir."
Macaulay's "Essay."
Thackeray's "English Humorists."
Taine's "History of English Literature."

Miss Barbauld's "Essay."
The first edition of the *Spectator*, in 7 vols., published 1712.
Tickell's edition of Addison's Works, 1721.
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JONATHAN SWIFT.



JONATHAN SWIFT

(1667-1745).

PORTRAITS OF SWIFT.

THERE are two portraits of Swift, one at the age of forty-three, painted by Jervas, the other at the age of seventy-two, by Bindon. Jervas's portrait is generally preferred, and of it there are admirable engravings. From this likeness, taken before sorrow and sickness had marred his countenance, may be obtained a more just idea of Swift's personal appearance in his prime.

The portrait of him now painted by Jervas confirms the general statement at the time that his personal appearance was very attractive. Features regular, yet striking; forehead high, and temples broad and massive; heavy-lidded blue eyes, to which his dark complexion and bushy, black eyebrows gave unusual capacity for sternness as well as brilliance; a nose slightly aquiline; mouth resolute, with full-closed lips; a handsome dimpled double chin; and over all the face the kind of pride not grown of superciliousness or scorn, but of an easy, confident, calm superiority. Of the dulness which Pope saw sometimes overshadow the countenance of his friend, of the insolence which Young declares was habitual to it, of the harsh, unrelenting severity which it assumes in Bindon's picture at the deanery, there is no trace at present. By one who loved him he was said to have a look of uncommon archness in eyes quite azure as the heavens; and he was himself told by one who did not love him less that he had a look so awful it struck the gazer dumb. But only the first is in Jervas's picture, the years that are to bring the last being still to come.—JOHN FORSTER.

PERSONAL APPEARANCE.

Swift was in person tall, strong, and well-made, of a dark complexion, but with blue eyes, black and bushy eyebrows, nose somewhat aquiline, and features which well expressed the stern, haughty, and dauntless turn of his mind. He was never known to laugh, and his smiles are happily characterized by the well-known lines of Shakespeare—indeed the whole description of Cassius might be applied to Swift:

“He reads much;
He is a great observer, and he looks
Quite through the deeds of men: . . .
Seldom he smiles, and smiles in such a sort
As if he mocked himself, and scorned his spirit
That could be mov'd to smile at anything.”

His manners were, in his better days, free, lively, and engaging, not devoid of peculiarities, but blending them so well to circumstances that his company was universally courted. . . . He often exhibited in his first address a sternness and bluntness of demeanor which, detached from the mode in which he well knew how to repair the pain he had given, was harsh to his inferiors and uncivil to those of higher rank.—SIR WALTER SCOTT.

COMMENTS.

Cousin Swift, you will never be a poet.—JOHN DRYDEN.

The most agreeable companion, the truest friend, and the greatest genius of his age.—JOSEPH ADDISON.

An hypocrite reversed.—LORD BOLINGBROKE.

The most unhappy man on earth.—BISHOP KING.

The mad parson. [A title given him by the wits at Button's.]

Swift was a wild beast, who worried and baited all mankind almost because his intolerable arrogance, vanity, pride, and ambition were disappointed.—HORACE WALPOLE.

Dean, Drapier, Bickerstaff, or Gulliver!
Whether thou choose Cervantes' serious air,
Or laugh and shake in Rabelais' easy-chair,

Or praise the court, or magnify mankind,
Or thy grieved country's copper chains unbind;
From thy Bœotia, though her power retires,
Mourn not, my Swift, at aught our realm acquires.
Here pleased behold her mighty wings outspread
To hatch a new Saturnian age of lead.

ALEXANDER POPE.

A Rabelais perfectionné.—VOLTAIRE.

Anima Rabelasii habitans in sicco.—S. T. COLERIDGE.

In humor and in irony, and in the talent of debasing and defiling what he hated, we join with the world in thinking the Dean of St. Patrick's without a rival.—LORD JEFFREY.

Swift was not a Frenchman. In this respect he differed from Rabelais and Voltaire. They have been accounted the three greatest wits in modern times; but their wit was of a peculiar kind in each. They are little beholden to each other; there is some resemblance between Lord Petre, in the "Tale of a Tub," and Rabelais' Friar John; but in general they are all three authors of a substantial character in themselves. Swift's wit (particularly in his chief prose works) was serious, saturnine, and practical; Rabelais' was fantastical and joyous; Voltaire's was light, sportive, and verbal. Swift's wit was the wit of sense; Rabelais', the wit of nonsense; Voltaire's, of indifference to both. The ludicrous in Swift arises out of his keen sense of impropriety, his soreness and impatience of the least absurdity.—HAZLITT.

By far the greatest man of that time, I think, was Jonathan Swift—Dean Swift—a man entirely deprived of his natural nourishment, but of great robustness, of genuine Saxon mind, not without a feeling of reverence, though from circumstances it did not awaken him. He saw himself in a world of confusion and falsehood; no eyes were clearer to see it than his.—THOMAS CARLYLE.

Dean Swift may be placed at the head of those that have employed a plain style. Few writers have discovered more capacity. He treats every subject which he handles, whether serious or ludicrous, in a masterly manner. He knew, almost beyond any man, the purity, the extent, the precision of the English language.—HUGH BLAIR.

An immense genius; an awful downfall and ruin. So great a

man he seems to me, that thinking of him is like thinking of an empire falling.—W. M. THACKERAY.

No one could be an ill-tempered man who wrote as much nonsense as Swift did.—C. F. FOX.

Such was this great and unhappy genius, the greatest of the Classical Age, the most unhappy in history, English throughout, whom the excess of his English qualities inspired and consumed, having this intensity of desires which is the main feature of the race, the enormity of pride which the habit of liberty, command, and success has impressed upon the nation, the solidity of the positive mind which habits of business have established in the country. Precluded from power and action by his unchecked passions and his intractable pride; excluded from poetry and philosophy by the clear-sightedness and narrowness of his common-sense; deprived of the consolations offered by contemplative life, and the occupation furnished by practical life; too superior to embrace heartily a religious sect or a political party; too narrow-minded to rest in the lofty doctrines which conciliate all beliefs, or in the wide sympathies which embrace all parties; condemned by his nature and surroundings to fight without loving a cause, to write without taking a liking to literature, to think without feeling the truth of any dogma, warring as a *condottiere* against all parties, a misanthrope disliking all men, a skeptic denying all beauty and truth.—H. A. TAINE.

With the single exception of Pope, and that exception made from deference to the peculiar position of Pope as the poet or metrical artist of his day, the greatest name in the history of English literature during the early part of the last century is that of Swift. In certain fine and deep qualities, Addison and Steele, and perhaps Farquhar, excelled him, just as in the succeeding generation Goldsmith had a finer vein of genius than was to be found in Johnson with all his massiveness; but in natural brawn and strength, in original energy, force, and imperiousness of brain, he excelled them all.—DAVID MASSON.

TOPICAL STUDY OF SWIFT'S LIFE.

Birth and Parentage.—Jonathan Swift was born in Hoey's Court, Dublin, Ireland, November 30, 1667, of English parents. His father, descended from an ancient Yorkshire family, had, early in life, settled in Ireland with his four

brothers, and his mother was of a noble Leicestershire family, but without fortune.

Education.—Swift's father died several months before his son's birth, leaving him dependent on his relatives for support. At six years of age he was sent by his uncle Godwin to the school of Kilkenny, where one of his school-fellows was William Congreve, the future dramatist, and on the side-board of his seat remained for many years his name, cut by himself. Here he continued until the age of fourteen, when he was admitted to the University of Dublin. He took his degree in 1686, but obtained it *speciali gratia*, indicating that his conduct had been unsatisfactory in some respect. The *speciali gratia* was often applied to those who did not merit their degree, and this, together with Swift's own fondness for representing himself as a university dunce, has misled biographers to underrate his scholarship. But the discovery of a portion of a Dublin College roll, a few years ago, dated 1685, bearing Swift's name and rank, determined his true place among his fellow-students, and John Forster, in his recent life of Swift, thus characterizes his scholarship: "One thing can yet be said with certainty, that before he left the college, Swift had qualified himself for a master's degree, and that he did not leave it without a more than competent acquirement in learning. He was never a profound scholar, nor perhaps entitled to the praise of a very exact one, but as early as in his first two years after quitting Dublin he showed easy and varied knowledge of the principal classical writers, could use fluently the Latin language, was accomplished in French, and had a mass of general reading, in nearly every department of philosophy and letters, seldom equalled in its range and extent, perhaps never in the penetrating insight with which its leading subjects were mastered." Swift remained at the university till 1688, when the Irish insurrection forced him to withdraw from Dublin, and he went to his mother's home in England.

Residence with Sir William Temple (1689-1699).—Sir William Temple was a retired statesman at Moor Park,

near Farnham, whose lady was related to Swift's mother. To him Swift applied for employment, and in 1689 became his secretary. Swift resided at Moor Park for ten years, but with one interruption, in 1694, when he took holy orders and obtained the small prebendary of Kilroot, in Ireland. This temporary absence was of eighteen months' duration. Swift became weary of his parson duties, Sir William desired his services, and he returned to the baronet, with whom he remained till his death. Commentators have vividly described his humiliations and trials here experienced, but from his own writings no dissatisfaction with his treatment can be gathered. To a person of his extreme sensitiveness, the distance between the great politician, the counsellor of royalty, and the unknown secretary would naturally be galling. If, in connection with this, the cold, reserved nature of the one and the haughty spirit of the other be considered, it can be readily conceived how differences would rise. For unjust treatment there is no authority. Swift derived great advantages here, both from intercourse with the great minds of Sir William and of his distinguished guests, and from his opportunities for study and reading. Temple died in 1699, leaving a legacy of money to Swift, with the charge of editing his works. This he did, and presented them to William III., with a preface and dedication written by himself.

Vicar of Laracor (1699-1710).—Failing to obtain any prebendary from the king, Swift accompanied the Earl Berkeley to Ireland as his chaplain, and received the small preferments of Laracor and Rathbeggin. In 1701 he received his doctor's degree in Dublin University. At Laracor he indulged his passion for gardening, and relieved the monotony of his life there by yearly visits to England, where he became intimately acquainted with Halifax, Somers, and other leading Whigs. This was Swift's Whig period. His connection with Temple, and the ascendancy of Whig power, had led him to connect himself with that party of which, in these years, he became an important member by his powerful pamphlets and political activity. For

a long time Swift had regarded his preferment at Laracor, with its income of £300 and congregation of half a score, with contempt. His attempts to secure an appointment in England had been unsuccessful, and he was languishing in Ireland from ill-health and disease when, in 1710, the bishops of Ireland requested him to go to London on a mission for the Irish clergy. The office was not an agreeable one, but as his acceptance of it would afford an excuse for a journey to England, he undertook the charge.

London Life (1710-1714).—Swift arrived in London at an auspicious time, and entered upon the most illustrious era of his life. The Whigs and the Tories were in open conflict, and the presence of the powerful pamphleteer was beheld by the former with joy and by the latter with dismay, when, to the surprise of all, Swift, who for several years had been a Tory at heart, openly avowed his sympathies with that party and was received with open arms by its leaders. The revolution in the ministry soon followed, when Harley and Bolingbroke, the leading Tories in the House of Commons, were appointed to the chief State offices. Swift's approbation of the new ministry is thus recorded in his journal: "The present ministry have a difficult task, and want me. According to the best judgment I have they are pursuing the true interest of the public, and therefore I am glad to contribute what lies in my power." The *Examiner*, the weekly paper of the Tories, was resigned to his care, and he directed all his energies to defend his party and to ridicule his opponents. From his pen came forth the most powerful political pamphlets ever written, which popularized and extended Tory principles. But though he could defend his side from outward attack, he was unable to prevent inward rupture; the dissensions of Harley and Bolingbroke kept their party in continual ferment, and finally tore it asunder by the expulsion of Harley. But the period of Tory triumph came to an end in 1714 with the death of Queen Anne; George I. recalled the Whigs to power; Harley was sent to the Tower; and Bolingbroke forced to seek safety on the Con-

tenant. In 1713 Swift had been given the deanery of St. Patrick's, Dublin, whither he withdrew on the downfall of his party.

Dean of St. Patrick's (1714-1745).—The violent animosity of the Whigs against their opponents in England was nothing in comparison with the hatred of the Irish Whigs for the Tories, and Swift, who was regarded with special detestation on account of his change of principles, was subjected to the grossest insults. He was attended by a guard in the street, which, however, did not prevent the flinging of mud, stones, and vile language. Swift now retired entirely from public life, and devoted himself to the care of his deanery. He made frequent visits to London, where he was the welcome guest of Pope, Addison, and other men of letters. But in 1724 Swift issued forth from his retirement to defend down-trodden Ireland against English injustice, and never before or since has that unfortunate country had so powerful an advocate. In that year William Wood, an obscure speculator, had obtained a patent for coining money for the use of Ireland, and, had the plan been carried out, the total ruin of that kingdom would have been the probable consequence. Swift now summoned all his forces, and in a series of letters signed "M. B. Drapier," and published in a Dublin newspaper, so skilfully revealed the frauds of the project, and so vividly painted its terrible consequences, that the Irish were excited to frenzy, and, recognizing the author of the letters, overwhelmed him with gratitude and affection. The patent was at length withdrawn, and Swift became an object of love and adoration in the country where before he was so intensely hated. The Dean was the autocrat of Dublin, and so great was his ascendancy over the Irish that they regarded his opinions and judgments as almost infallible.

Stella and Vanessa.—An episode in Swift's life, but an important and extraordinary one, was his relationship with the two unfortunate women whose love for him made them miserable through life but famous in history. While sec-

retary to Sir William Temple he gave instruction to Esther Johnson, a young girl who was waiting-maid to Lady Giffard, Sir William's sister. The acquaintance ended in the deepest love, and when Swift removed to Ireland he persuaded her, with her friend Mrs. Dingley, to change her residence to that country. Swift has thus described her: "Her father was a younger brother of a good family in Nottinghamshire, her mother of a lower degree, and, indeed, she had little to boast in her birth. I knew her from six years old, and had some share in her education by directing what books she should read, and perpetually instructing her in the principles of honor and virtue, from which she never swerved in any one action or moment of her life. She was sickly from her childhood until about the age of fifteen, but then grew into perfect health, and was looked upon as one of the most beautiful, graceful, and agreeable young women in London, only a little too fat. Her hair was blacker than a raven, and every feature of her face in perfection. She lived generally in the country with a family, where she contracted an intimate friendship with another lady of more advanced years. Never was any of her sex born with better gifts of the mind or who more improved them by reading and conversation." During his period of London life he sent her the journal of all his actions, from which now can be best gathered his inward traits of character. He called her Stella, and as such she is known to the world. But this was not his only romantic attachment. During a London visit another young woman—Hester Vanhomrigh, whom he named Vanessa—became attached to him, avowed her love, and followed him to Ireland, where she suffered much from his indifference. Stella, who had been his first and only love, suffered greater anguish, and at length having received a letter from Vanessa, inquiring in regard to Swift's relations to her, showed it to Swift, who in a fit of anger carried it to Vanessa and threw it at her feet. She died soon after. It is supposed that Swift privately married Stella in 1716, but he never recognized her as his wife. She died twelve

years after, and his pathetic lament over her death showed the intensity of his love. [See Swift's poem, "Cadenus and Vanessa."]

Last Years and Death.—During his entire life Swift had to struggle against disease. He was early afflicted with deafness, and subject to fits of giddiness, which became more frequent after the death of Stella and the advancement of old age. In 1736 his memory became impaired and his faculties weakened; his state of mind can be realized from the following letter:

"I have been very miserable all night, and to-day extremely deaf and full of pain. I am so stupid and confounded that I cannot express the mortification I am under both in body and mind. All I can say is, that I am not in torture; but I daily and hourly expect it. Pray let me know how your health is, and your family. I hardly understand one word I write. I am sure my days will be very few; few and miserable they must be. I am, for those few days,

"Yours entirely,

J. SWIFT.

"If I do not blunder, it is Saturday,

"July 26, 1740."

Soon after his understanding entirely gave way, and he sunk into a state of idiocy from which he never recovered. He died in 1745, and all Ireland lamented his death. Locks of hair were eagerly sought to preserve and hand down as family relics. He was buried, according to the wish expressed in his will, in St. Patrick's Cathedral; his monument is a black marble slab, on which is engraved the Latin epitaph written by himself, where he speaks of resting "*ubi saeva indignatio ulterius cor lacerare nequit.*"

Will.—Two passages in this remarkable will are of particular interest, one as a monument of its author's sad life, the other as a souvenir of one of his great literary friendships:

"... And that the residue of the yearly profits . . . shall be laid out in purchasing a piece of land situate near Dr. Steevens's hospital, or, if it cannot be there had, somewhere in or near the city of Dublin, large enough for the purposes hereinafter mentioned, and in building thereon an hospital large enough for the reception of as many idiots and lunatics as the annual income of the said lands and

worldly substance shall be sufficient to maintain ; and I desire that the said hospital may be called St. Patrick's Hospital. . . . And, if a sufficient number of idiots and lunatics cannot readily be found, I desire that incurables may be taken into the said hospital to supply such deficiency."

"*Item.* I bequeath to my dearest friend Alexander Pope, of Twickenham, Esq., my picture in miniature, drawn by Zinck, of Robert, late Earl of Oxford."

SWIFT'S HOMES.

Birthplace.—Portions of this Hoey's Court are still standing, but the only house possessing interest in it, formerly numbered 7, and occupied within living memory by small dealers in rags, earthenware, and such-like merchandise, was fallen into so ruinous a state a few years ago that it had to be pulled down, and the site was then taken into the Castle grounds. The principal houses now in the court are on the side opposite to that where Swift's mother lived, and, judging from the look of those still left on the side where number 7 stood, were probably of later date and of greater pretensions.—JOHN FORSTER (1876).

Laracor.—The tradition of his (Swift's) surprise and indignation at his first sight of the church at Laracor may be accepted without question. A couple of miles from Trim, in a dull, farming country at the northern extremity of East Meath, with a few huts around it, a parsonage house, too dilapidated for decent residence, and a glebe of one acre, rose the old, plain, barn-like structure, with its low belfry in manifest neglect and decay. Swift's resolve was taken on the instant that it should not remain so ; though with his narrow means he could proceed but slowly in the self-imposed duty of repair. The greater part of his first year's income was expended in making the vicarage tenantable ; and gradually, through the next half-dozen years, extraordinary improvements were effected in the church and glebe. An extensive garden was laid out, having for its boundary a small stream, of which he so enlarged the current and smoothed the banks as to turn it into a canal, in the Dutch style that Moor Park had made

pleasant to his memory; and along the pretty winding walk formed by the side of it he planted regular ranks of willows in double rows. Long before even Scott wrote, the willows had decayed or been cut down, the garden could not be traced, and where the canal had been there was a ditch; but in the letters to Esther Johnson they will continue to live as long as the name of Swift survives with the language he wrote in.—JOHN FORSTER (1876).

The fragment of the wall of the old vicarage *is* still standing, and remains in the same condition in which it was on my succeeding to this incumbency in 1865. I have not observed any process of decay in it, nor (as far as I have noticed) does there appear any symptoms of that gradual abstraction of stones which frequently takes place from celebrated memorials by the hands of enthusiastic tourists. There it remains, gaunt and solitary, a most interesting relic of the abode of an extraordinary man. It is, as you say, *all* that is left of the "old vicarage." The church of the Dean is no longer standing; it was taken down in the year 1856, and a new one built on the old site. As the old site is very inconveniently situated for the majority of the parishioners (being at the extreme verge of a large parish), it was proposed that the new church should be transferred to the *centre* of the parish. However, the then incumbent, thinking that the *genius loci* was worth deferring to, had the old site maintained, and consequently the new church stands precisely where the Dean's was. There are, unfortunately, no *written entries* whatever regarding the Dean; the parish registries are comparatively modern. Nor are there any traditions worth relating. Of memorials there is what is known as "the Dean's well," which is situated somewhat near the old vicarage gable on the roadside, and which is greatly used by the neighbors. It was of this that tradition says the Dean used the phrase "that he had a cellar which never went dry." It is at one end of the small garden attached to the old glebe. The place consists now, as far as I can learn, of what it did in his time. There never was a vil-

lage or county town of Laracor. The church stands at the junction of four cross-roads, where there are four or five scattered cottages. This is the only sign of habitation about. The vicarage in which I reside is about six minutes' walk from the church. The present glebe consists of two distinct portions—one of twenty acres Irish, the other of about one acre. This one acre is *detached* from the twenty, and comprises the old glebe of Dean Swift.—*Letter of the Vicar of Laracor in 1875.* [See Forster's "Life of Swift," p. 136.]

Dublin.—The old deanery at Dublin has been torn down, but the cathedral of St. Patrick is still standing as it was in the time of Swift, and travellers go there to see his tomb.

SWIFT'S FRIENDS.

One of Swift's most prominent characteristics was to value his acquaintances by their nobility and greatness of soul, rather than by their rank and fortune. He never courted his superiors, but they paid homage to him. Pope once wrote to him: "The top pleasure of my life is one I learned from you, both how to gain and how to use the freedom of friendship with men much my superiors."

William Congreve.—The friendship between Swift and Congreve began while they were school-fellows at the Kilkenny school; they also attended the same university, where they were on intimate and familiar terms. Congreve, however, was far superior to Swift in rank and station, and subsequently became the most popular dramatist of the age, the model of fashion, one of the leading wits of the day, and the successor to Dryden at Will's Coffee-house. In his journal to Stella, written while in London, Swift often speaks of his dinners with Congreve; and years afterwards he told Pope that he had loved Congreve from his youth. [For a sketch of Congreve, see "Characteristics of the Age of Dryden and the Restoration."]

Joseph Addison.—See Addison, under *Friends*.

Alexander Pope.—See Pope, under *Friends*.

London Associates.—While in London Swift was on the

most familiar terms with Lord Peterborough, Duke of Ormond, Lord Bathurst, and other men of the highest rank ; with Godolphin and Halifax, the great Whig leaders, and Harley and Bolingbroke of the Tory faction ; and with the men of genius, as Gay, Arbuthnot, Garth, and Parnell. His intimacy with Harley is tersely narrated by Swift in one of his occasional poems :

" 'Tis (let me see) three years or more
(October next it will be four)
Since Harley bid me first attend,
And chose me for an humble friend :
Would take me in his coach to chat,
And question me of this or that :
As ' What's o'clock ? ' and ' How's the wind ? '
' Whose chariot's that we left behind ? '
Or gravely try to read the lines
Writ underneath the country signs.
Or, ' Have you nothing new to-day
From Pope, from Parnell, or from Gay ? '
Such tattle often entertains
My lord and me as far as Staines,
As once a week we travel down
To Windsor, and again to town,
Where all that passes *inter nos*
Might be proclaimed at Charing Cross."

But the most vivid portraiture of Swift—at the height of his glory, during the brief ascendancy of the Tories—is given in a well-known passage from the diary of Bishop Kennett: "Swift came into the coffee-house, and had a bow from everybody but me. When I came to the ante-chamber to wait before prayers, Dr. Swift was the principal man of talk and business, and acted as Minister of Requests. He was soliciting the Earl of Arran to speak to his brother, the Duke of Ormond, to get a chaplain's place established in the garrison of Hull for Mr. Fiddes, a clergyman in that neighborhood who had lately been in jail, and published sermons to pay fees. He was promising Mr. Thorold to undertake with my Lord Treasurer, that, according to his petition, he should obtain a salary of £200 per annum, as minister of the English church at Rotterdam.

He stopped F. Gwynne, Esq., going in with the red bag to the Queen, and told him aloud he had something to say to him from my Lord Treasurer. He talked with the son of Dr. Davenant to be sent abroad, and took out his pocket-book and wrote down several things as *memoranda* to do for him. He turned to the fire and took out his gold watch, and telling him the time of day, complained it was very late. A gentleman said 'it was too fast.' 'How can I help it,' says the Doctor, 'if the courtiers give me a watch that won't go right?' Then he instructed a young nobleman that the best poet in England was Mr. Pope (a Papist), who had begun a translation of Homer into English verse, for which, he said, he must have them all subscribe. 'For,' says he, 'the author *shall not* begin to print till *I have* a thousand guineas for him.' Lord Treasurer, after leaving the Queen, came through the room, beckoning Dr. Swift to follow him; both went off just before prayers." During his sojourn in England, Swift belonged to several literary clubs, of which the most famous were the Brothers' Club and the Scriblerus Club. To the latter belonged Pope, Arbuthnot, Congreve, Gay, and Parnell; but Swift was the animating spirit. The design of the club was to satirize false tastes in learning. It was broken up about 1715 by the dispersion of its principal members.

Dr. Delany.—The intimacy between Delany and Swift began soon after his final settlement in Ireland. Leslie Stephen, in his work on Swift, gives an account of their relationship: "Delany (1685–1768), when Swift first knew him, was a Fellow of Trinity College. He was a scholar, and a man of much good feeling and intelligence, and eminently agreeable in society. His theological treatises seem to have been fanciful, but he could write pleasant verses, and had great reputation as a college tutor. He was a man of too much amiability and social suavity not to be a little shocked at some of Swift's savage outbursts, and scandalized by his occasional improprieties; yet he appreciated the nobler qualities of the stanch, if rather

alarming, friend. It is curious to remember that his second wife, who was one of Swift's later correspondents, survived to be the venerated friend of Fanny Burney (1752-1840), and that many living people may thus remember one who was familiar with the latest of Swift's female favorites." In 1754 Dr. Delany defended Swift from the harsh judgments passed upon him by Lord Orrery, who, three years before, had published a work entitled "Remarks upon the Life and Writings of Dr. Jonathan Swift," in a work called "Observations upon Lord Orrery's Remarks." This was a noble and able plea for his dead friend, and is one of the most valuable and reliable sources of information respecting Swift.

Thomas Sheridan.—Swift's intimacy with Sheridan was even closer than with Delany. Sheridan was a typical Irishman—always in trouble and difficulty—and, though befriended and aided continually by Swift, never attained any worldly prosperity. He died at Dublin, in poverty, in 1738. His son, born in 1721, took upon himself the composition of Swift's biography, and in 1785 produced a work which has added little to the Dean's fame or popularity. His grandson was the celebrated Richard Brinsley Sheridan.

Voltaire.—Another of Voltaire's English acquaintances was Swift, who was much in London in 1726, attending to the publication of "Gulliver's Travels." The intercourse of these distinguished satirists, who have been named in connection with Rabelais as the three greatest wits of modern times, extended into familiarity. Voltaire's regard for the English genius is expressed in the letter of introduction to Count de Morville, the French minister for foreign affairs, which he gave to Swift on his departure to France in 1727: "I believe that you will not be sorry to dine with M. Swift and President Hénault, and I flatter myself that you will regard as a proof of my sincere attachment to your person the liberty I take in presenting to you one of the most extraordinary men that England has produced, and the most capable of feeling all the ex-

tent of your great qualities." [See "Classical Age and Johnsonian Age—*France*."]]

Swift had also many friends who trod the lower walks of life, and he even seemed to prefer the society of the humble classes.

DR. DELANY'S CHARACTERIZATION OF SWIFT.

My lord, when you consider Swift's singular, peculiar, and most variegated vein of wit, always intended rightly, although not always rightly directed; delightful in many instances, and salutary even where it is most offensive; when you consider his strict truth, his fortitude in resisting oppression and arbitrary power; his fidelity in friendship; his sincere love and zeal for religion; his uprightness in making right resolutions, and his steady adherence to them; his care of his church, its choir, its economy, and its income; his attention to all those that preached in his cathedral, in order to their amendment in pronunciation and style, as also his remarkable attention to the interest of his successors, preferably to his own present emoluments; his invincible patriotism, even to a country which he did not love; his very various, well-devised, well-judged, and extensive charities throughout his life, and his whole fortune conveyed to the same Christian purposes at his death—charities from which he could enjoy no honor, advantage, or satisfaction of any kind in this world. When you consider his ironical and humorous, as well as his serious, schemes for the promotion of true religion and virtue; his success in soliciting for the first-fruits and twentieths, to the unspeakable benefit of the Established Church of Ireland; and his felicity (to rate it no higher) in giving occasion to the building of fifty new churches in London. All this considered, the character of his life will appear like that of his writings—they will both bear to be reconsidered and re-examined with the utmost attention, and will always discover new beauties and excellencies upon every examination. They will bear to be considered as the sun, in which the brightness will hide the blemishes;

and whenever petulant ignorance, pride, malice, malignity, or envy interposes to cloud or sully his fame, I will take it upon me to pronounce the eclipse will not last long. To conclude: no man ever deserved better of any country than Swift did of his. A steady, persevering, inflexible friend; a wise, a watchful, and a faithful counsellor under many severe trials and bitter persecutions, to the manifest hazard both of his liberty and fortune. He lived a blessing, he died a benefactor, and his name will ever live an honor to *Ireland*.

[See Swift's characterization of himself in the conclusion of his poem, "On the Death of Dr. Swift."]

ANECDOTES.

Lady Carteret, wife of the Lord Lieutenant of Ireland in Swift's time, said to him, "The air of this country is good." Swift fell down on his knees. "For God's sake, madam, don't say so in England, they will certainly tax it."—VOLTAIRE.

Happening to be in company with a petulant young man who prided himself in saying pert things to the Dean, and at last getting up with some conceited gesticulations, said, with a confident air, "You must know, Mr. Dean, I set up for a wit." "Do you?" so says the Dean; "then take my advice and sit down again."—THOMAS SHERIDAN.

I remember, as I and others were taking with Swift an evening walk about a mile out of Dublin, he stopped short; we passed on, but perceiving he did not follow us I went back, and found him fixed as a statue, and earnestly gazing upwards at a noble tree which, in its upper branches, was much withered and decayed. Pointing at it he said, "I shall be like that tree—I shall die at the top."—DR. YOUNG.

Addison and his coterie of wits at Button's Coffee-house had for several days seen an eccentric parson who laid his hat on the table, walked for half an hour to and fro, paid his money, and left, having heeded nothing and said noth-

ing. They called him the *mad parson*. One day this parson, who was none other than Dean Swift of Ireland, observed a gentleman "just come out of the country," went straight up to him, "and in a very abrupt manner, without any previous salute, asked him, 'Pray, sir, do you remember any good weather in the world?' The country gentleman, with a look of perplexed astonishment at being accosted in so strange a manner, replied, 'Yes, sir, I thank God I remember a great deal of good weather in my time.' 'That is more,' said Swift, 'than I can say; I never remember any weather that was not too hot or too cold, too wet or too dry; but however God Almighty contrives it, at the end of the year 'tis all very well.'" [See Sheridan's "Life of Swift."]

Invited to dine with the Earl of Burlington, Swift said to the mistress of the house, "Lady Burlington, I hear you can sing; sing me a song." The lady refusing to comply with so peremptory a request, the Dean remarked, "she should sing, or he would make her. Why, madam, I suppose you take me for one of your poor hedge-parsons. Sing when I bid you!" The lady retired in tears of vexation, and the Dean's first greeting when he saw her again was, "Pray, madam, are you as proud and as ill-natured now as when I saw you last?" [See Scott's "Life of Swift."]

SWIFT'S WORKS.

Prose.

The Battle of the Books	1697
Tale of a Tub	1704
Gulliver's Travels	1726
Political Pamphlets, of which the most powerful are:	
Public Spirit of the Whigs	—
Conduct of the Allies	—
Reflections on the Barrier Treaty	—
The Drapier Letters	—
Semi-religious Pamphlets:	
Sentiments of a Church of England Man	—
The Sacramental Test	—
Thoughts on Religion	—
The Argument against Abolishing Christianity, etc.	—
The Papers on Astrology signed Isaac Bickerstaff	—

Poetical.

Principal Poems :

Cadenus and Vanessa.....	—
Rhapsody on Poetry.....	—
On the Death of Dr. Swift.....	—
A Character, Panegyric, and Description of the Legion Club	—
The Grand Question Debated, whether Hamilton's Barn	
should be turned into a Barrack or a Malt-house.....	—
Mary the Cook Maid's Letter to Sheridan	—
Abroad and at Home.....	—

"*The Battle of the Books.*"—The great dispute respecting the relative superiority of the ancients and the moderns, which had originated in France, was introduced into England by Sir William Temple, who, in an Essay on Ancient and Modern Learning, upheld the ancients in opposition to Fontenelle and Perrault, the advocates for the moderns. His praise of the "Epistles of Phalaris" led to a new edition of that ancient book by the students of Christ Church, Oxford, in 1695; and Boyle, the editor, in his preface made some satirical comments on Bentley, the King's librarian, because of his refusal to loan a MS. in the King's library. Bentley, a man of learning, retaliated by proving that the "Epistles of Phalaris" was the work of a later age than its editors had claimed. This attack aroused his opponents, and gave rise to the famous *Boyle and Bentley controversy*, which constituted the greatest literary event of this period. Swift, who then resided with Temple, upheld his patron by writing "The Battle of the Books," a keen satire on Bentley, in 1697, and all the students of the college united their energies in the composition of a work published in 1698, known as "Boyle against Bentley." The powerful and crushing response, known as "Bentley against Boyle," appeared in 1699, and ended the controversy. Swift's publication did not attempt anything respecting the question itself; he sought only to annoy and sting his opponents by his satirical and malicious attacks.

"*The Tale of a Tub.*"—Swift wrote this work at Sir William Temple's, and published it anonymously in 1704. It

is a satire on all science and truth, and was probably a subsequent hinderance to its author in attaining a high position in the Church. Dr. Johnson says of it, "Charity may be persuaded to think that it might be written by a man of a peculiar character without ill intention, but it is certainly of dangerous example."

STUDY OF "GULLIVER'S TRAVELS."

In Four Parts: Voyage to Lilliput; Voyage to Brobdingnag; Voyage to Laputa, etc.; Voyage to the Country of the Houyhnhnms.

Swift completed the greatest of his works at Twickenham, the residence of Pope. It is in this work that Swift ridiculed Bacon's "New Atlantis," a book to which he had evidently devoted much study. Its immediate popularity was wonderful: all classes—the learned and ignorant, the vulgar and refined, the old and young—read it with eager interest. They had never before seen anything like it; criticism was stifled, for the ordinary rules of judgment were inapplicable to this strange fiction. Voltaire, who was in England at the time of its publication, introduced it into France, where it was translated by the Abbé Desfontaines.

Plan.—The general plan of this book is as follows: a plain, unaffected, honest ship-surgeon describes the strange scenes and adventures through which he passes with an air of simple, straightforward, prosaic good faith, such as Defoe displays in "Robinson Crusoe." The contrast between the extravagance of the inventions and the gravity with which they are related formed precisely the point of the peculiar humor of Swift, and was the distinguishing feature of his singular, saturnine pleasantry. He is said never to have been known to laugh, but to have poured forth the quaintest and most fantastic inventions with an air of gravity and sternness that kept his audience in convulsions of merriment. This admirable fiction consists of four parts or voyages: in the first Gulliver visits the country of Lilliput, whose inhabitants are about six inches in stature, and where all the objects—houses, trees, ships, and

animals—are in exact proportion to the miniature human beings. The invention displayed in the droll and surprising incidents is unbounded, the air with which they are recounted is natural, and the strange scenes and adventures are recorded with an appearance of simple straightforward honesty altogether inimitable. The second voyage is to Brobdingnag, a country of enormous giants, sixty feet in height, and here Gulliver plays the same part that the pigmy Lilliputians had played to him. As in the first voyage the contemptible and ludicrous side of human beings is shown by exhibiting how trifling they would appear in almost microscopic proportions, so in Brobdingnag we are made to perceive how odious and ridiculous our politics, our wars, and our ambitions would appear to the gigantic perceptions of a more mighty race. The third part carries Gulliver to a series of strange and fantastic countries. The first is Laputa, a flying island, inhabited by philosophers and astronomers, whence he passes to the Academy of Lagado, thence to Glubdubdrib and Luggnagg. In this part the author introduces the terrific description of the Struldbrugs—wretches who are cursed with bodily immortality, without intellects or affections. Gulliver's last voyage is to the country of the Houyhnhnms, a region where horses are the reasoning beings, and men, under the name of Yahoos, are degraded to the rank of noxious, filthy, and unreasoning brutes. The satire goes on deepening as it advances; playful in the scenes of Lilliput, it grows more and more bitter at every step, till, in the Yahoos, it reaches a pitch of almost insane ferocity.—T. B. SHAW.

Selections.—

Description of the Emperor of Lilliput, part i., ch. ii. (compare with historical accounts of George I.).

The Big-endian War, part i., chap. iv. (a satire on the controversy between the Anglican and Romish churches in regard to the sacraments).

Description of the Lilliputians, part i., chap. vi.

An Ode, To Quinbus Flestrin, the Man-mountain, by Titty Tit, Esq., Poet-laureate to his Majesty of Lilliput, part i., conclusion.

Description of the Inhabitants of Brobdingnag, part ii., chap. i.

The Emperor of Brobdingnag and his Court, part ii., chap. iii.

The Academy of Lagado, part iii.

Description of the Struldbrugs, part iii.

CRITICISMS.

The plan of this entertaining and delightful satire varies, as Scott observes, in its different parts. The voyage to Lilliput refers chiefly to the court and politics of England. Walpole is plainly intimated under the character of Mr. Premier Flimnap; the factions of high and low heels express the Tories and the Whigs; the Small-endians and Big-endians the religious divisions of Papist and Protestant; and when the heir-apparent was described as wearing one heel high and one low, the Prince of Wales, who at that time divided his favor between the two leading political parties of England, laughed heartily at the comparison. The scandal which Gulliver gave to the Empress, by his mode of extinguishing the flames in the royal palace, seems to intimate the author's own disgrace with Queen Anne, founded on the indecorum of the "Tale of a Tub," which was remembered against him as a crime, while the service which it had rendered the cause of the high church was forgotten. In the Voyage to Brobdingnag the satire is of a more general character; nor is it easy to trace any particular reference to the political events or statesmen of the time. It seems intended to show, in the most forcible manner, the vanity of our desires and the insignificance of our pursuits by exhibiting the opinions formed of them by beings of superior power and more philosophical thought, and more cool and less passionate temperaments. Some passages are supposed to be an intended affront on the maids of honor, for whom Swift entertained no predilection; and there is one which those interesting ladies never could have forgiven. The Voyage to Laputa was disliked by Arbuthnot, who probably considered it to be a satire on the Royal Society. Many of the allusions, also, are said to be levied at the singularities of Sir Isaac Newton, but the main attack of the fable is certainly directed

against the false and chimerical pretenders to science, and the professors of natural and mathematical magic. In the department of the political projectors some glances of his Tory feelings appear, and in the melancholy account of the *Struldbrugs* we are reminded of the author's indifference to life and the melancholy state to which his own was prolonged. The *Voyage to the Land of the Houyhnhnms* is the one that has been received with the least approbation of the public, and perhaps exhibits the smallest talent and judgment in the author. Of all the creations of his fancy it is the most improbable; and it is filled with such a fierce indignation against the frailties and vices to which our nature is so prone; it betrays such a bitter misanthropy; it indulges in such a fiendish mockery of the degraded species, and holds up such hideous representations of the loathsome depravity of our sins, while it renders its satire more effective by drawing through it the richest vein of ridicule and the most pointed wit, that persons of delicate and refined taste have been hurt by its grossness, and those of more severe and religious feelings have marked it with that moral disapprobation which rejects a work so wide in its temper and feeling from the spirit of Christianity.—REV. JOHN MITFORD.

All his talents and all his passions are assembled in this book; the positive mind has impressed upon it its form and force. There is nothing agreeable in the fiction or the style. It is the diary of an ordinary man—a surgeon, then a captain—who describes coolly and sensibly the events and objects which he has just seen, but who has no feeling for the beautiful, no appearance of admiration or passion, no delivery. Sir Joseph Banks and Captain Cook relate thus. Swift only seeks the natural, and he attains it. His art consists in taking an absurd supposition and deducing seriously the effects which it produces. It is the logical and technical mind of a mechanician, who, imagining the decrease or increase in a wheel-work, perceives the result of the changes and writes down the record. His whole pleasure is in seeing these results clearly and by

a solid reasoning. He marks the dimensions, and so forth, like a good engineer and a statistician, omitting no trivial and positive detail, explaining cookery, stabling, politics: in this he has no equal but Defoe. The loadstone machine which sustains the flying island, the entrance of Gulliver into Lilliput, and the inventory of his property, his arrival and maintenance among the Yahoos, carry us with them. No mind knew better the ordinary laws of nature and human life; no mind shut itself up more strictly in this knowledge; none was ever more exact or more limited. But what a vehemence underneath this aridity! How ridiculous our interests and passions seem degraded to the littleness of Lilliput, or compared to the vastness of Brobdingnag! What is beauty, when the handsomest body, seen with piercing eyes, seems horrible? What is our power, when an insect—king of an ant-hill—can be called, like our princes, “sublime majesty, delight and terror of the universe?” What is our homage worth, when a pigmy “is taller, by almost the breadth of a nail, than any of his court, which alone is enough to strike an awe into his beholders?” Three-fourths of our sentiments are follies, and the weakness of our organs is the only cause of our veneration or love.—H. A. TAINE.

“Gulliver’s Travels” is one of the very few books some knowledge of which may be fairly assumed in any one who reads anything. Yet something must be said of the secret of the astonishing success of this unique performance. One remark is obvious: “Gulliver’s Travels” (omitting certain passages) is almost the most delightful children’s book ever written, yet it has been equally valued as an unrivalled satire. Old Sarah, Duchess of Marlborough, was “in raptures with it,” says Gay, “and can dream of nothing else.” She forgives his bitter attacks upon her party in consideration of his assault upon human nature. He gives, she declares, “the most accurate” (that is, of course, the most scornful) “account of kings, ministers, bishops, and courts of justice that is possible to be writ.” Another curious testimony may be noticed: Godwin, when tracing all

evils to the baneful effects of government, declares that the author of "Gulliver" showed a "more profound insight into the true principles of political justice than any preceding or contemporary author." The playful form was unfortunate, thinks this grave philosopher, as blinding mankind to the "inestimable wisdom" of the work. This double triumph is remarkable. We may not share the opinions of the cynics of the day, or of the revolutionists of a later generation, but it is strange that they should be fascinated by a work which is studied with delight, without the faintest suspicion of any ulterior meaning, by the infantile mind. . . . "When you have once thought of big men and little men," said Johnson, perversely enough, "it is easy to do the rest." The first step might, perhaps, seem in this case to be the easiest, yet nobody ever thought of it before Swift, and nobody has ever had similar good-fortune since. There is no other fictitious world the denizens of which have become so real for us, and which has supplied so many images familiar to every educated mind. But the apparent ease is due to the extreme consistency and sound judgment of Swift's realization. The conclusions follow so inevitably from the primary data that when they are once drawn we agree that they could not have been otherwise, and infer rashly that anybody else could have drawn them. It is as easy as lying; but everybody who has seriously tried the experiment knows that even lying is by no means so easy as it appears at first sight. In fact, Swift's success is something unique. The charming plausibility of every incident throughout the two first parts commends itself to children, who enjoy definite concrete images, and are fascinated by a world which is at once full of marvels, surpassing Jack the Giant Killer and the wonders seen by Sindbad, and yet as obviously and undeniably true as the adventures of Robinson Crusoe himself. Nobody who has read the book can ever forget it; and we may add that, besides the childlike pleasure which arises from a distinct realization of a strange world of fancy, the first two books are sufficiently good-humored. Swift seems to be amused

as well as amusing. . . . "Gulliver's Travels" belongs to a literary genus, full of grotesque and anomalous forms. Its form is derived from some of the imaginary travels of which Lucian's "True History"—itself a burlesque of some early travellers' tales—is the first example. But it has an affinity also to such books as Bacon's "Atlantis" and More's "Utopia," and, again, to later philosophical romances like "Candide" and "Rasselas;" and not least, perhaps, to the ancient fables, such as "Reynard the Fox," to which Swift refers in "The Tale of a Tub." It may be compared, again, to the "Pilgrim's Progress" and the whole family of allegories.—LESLIE STEPHEN.

SWIFT'S POETRY.

As a poet Swift's post is pre-eminent in the sort of poetry which he cultivated. He never attempted any species of composition in which either the sublime or pathetic was required of him; but in every department of poetry where wit is necessary he displayed, as the subject chanced to require, either the blasting lightning of satire, or the lambent, meteor-like coruscations of frolicsome humor. His powers of versification are admirably adapted to his favorite subjects. Rhyme, which is a handcuff to an inferior poet, he who is master of his art wears as a bracelet. Swift was of the latter description; his lines fall as easily into the best grammatical arrangement and the most simple and forcible expression, as if he had been writing in prose. In respect of manner, Swift seldom elevates his tone above a satirical diatribe, a moral lesson, or a poem on manners; but the former are unrivalled in severity and the latter in ease. Sometimes, however, the intensity of his satire gives to his poetry a character of emphatic violence which borders upon grandeur. This is peculiarly distinguished in the "Rhapsody on Poetry." Yet this grandeur is founded, not on sublimity either of conception or expression, but upon the energy of both, and indicates rather ardor of temper than power of imagination. "Cadenus and Vanessa" may be considered as Swift's *chef-d'œuvre* in that

class of poems which is not professedly satirical.—*British Poets*, vol. xviii.

"On the Death of Dr. Swift," and two or three other performances of about the same period, especially the "Rhapsody on Poetry" (1733), and the "Verses to a Lady," are Swift's chief title to be called a poet. How far that name can be conceded to him is a question of classification. Swift's originality appears in the very fact that he requires a new class to be made for him. He justified Dryden's remark in so far as he was never a poet in the sense in which Milton or Wordsworth or Shelley, or even Dryden himself, were poets. His poetry may be called rhymed prose, and should, perhaps, be put at about the same level in the scale of poetry as "Hudibras." It differs from prose, not simply in being rhymed, but in that the metrical form seems to be the natural and appropriate mode of utterance. Some of the purely sarcastic and humorous phrases recall "Hudibras" more nearly than anything else; as, for example, the often-quoted verses upon small critics in the "Rhapsody:"

"The vermin only tease and pinch
Their foes superior by an inch.
So naturalists observe a flea
Has smaller fleas that on him prey,
And these have smaller still to bite 'em,
And so proceed *ad infinitum*."

—LESLIE STEPHEN.

THREE CHARACTERIZATIONS OF SWIFT AS A WRITER.

As an author, there are three peculiarities remarkable in the character of Swift: the first is the distinguished attribute of *originality*, and it cannot be refused to him by the most severe critic. Even Johnson has allowed that no author can be found who has borrowed so little, or who has so well maintained his claim to be considered original. There was, indeed, nothing written before his time which could serve for his model, and the few hints which he has adopted from other authors bear no more resemblance to

his compositions than the green flax to the cable which is formed from it. The second peculiarity is his *total indifference to literary fame*. Swift executed his various and numerous works as a carpenter forms wedges, mallets, or other implements of his art; not with the purpose of distinguishing himself by the workmanship of the tools themselves, but solely in order to render them fit for accomplishing a certain purpose, beyond which they were of no value in his eyes. He is often anxious about the success of his argument, and jealous of those who debate the principles and the purposes for which he assumes the pen; but he evinces on all occasions an unaffected indifference for the fate of his writings, providing the end of their publication was answered. The careless mode in which Swift suffered his works to get to the public, his refusing them the credit of his name, and his renouncing all connection with the profits of literature, indicate his disdain of the character of a professional author. The third distinguishing mark of Swift's literary character is that, with the exception of history (for his fugitive attempts in Pindaric and Latin verse are too unimportant to be noticed), he has *never attempted a style of composition in which he has not obtained a distinguished pitch of excellence*. We may often think the immediate mode of exercising his talents trifling, and sometimes coarse and offensive, but his Anglo-Latin verses, his riddles, his indelicate descriptions, and his violent political satires are, in their various departments, as excellent as the subjects admitted, and only leave us more occasion to regret that so much talent was not uniformly employed on nobler topics.—SIR WALTER SCOTT: *Life of Swift*.

Jonathan Swift was blessed in a higher degree than any of his contemporaries with the power of a creative genius. The more we dwell on the character and writings of this great man, the more they improve upon us; in whatever light we view him, he still appears to be an original. His wit, his humor, his patriotism, his charity, and his piety were of a different cast from those of other men. He had

in his virtues few equals, and in his talents no superior. In that of humor, and especially of irony, he ever was, and probably ever will be, unrivalled. He did the highest honor to his country by his parts, and was a great blessing to it by the vigilance and activity of his public spirit. His style, which generally consists of the most naked and simple terms, is strong, clear, and expressive; familiar, without vulgarity or meanness, and beautiful, without affectation or ornament. He is sometimes licentious in his satire, and transgresses the bounds of delicacy and purity. He, in the latter part of his life, availed himself of the privilege of his great wit to trifle; but when, in this instance, we deplore the misapplication of such wonderful abilities, we at the same time admire the whims, if not the dotage, of Swift. He was perhaps the only clergyman of his time who had a thorough knowledge of men and manners.—GRANGER: *Biographical History*.

For the qualities of sheer wit and humor Swift had no superior, ancient or modern. He had not the poetry of Aristophanes or the animal spirits of Rabelais; he was not so incessantly witty as Butler, nor did he possess the delicacy of Addison or the good-nature of Steele or Fielding, or the pathos and depth of Sterne, but his wit was perfect as such—a sheer meeting of the extremes of difference and likeness—and his knowledge of character was unbounded. He knew the humor of great and small, from the king down to the cook-maid. Unfortunately he was not a healthy man; his entrance into the church put him into a false position; mysterious circumstances in his personal history conspired with worldly disappointment to aggravate it; and that hypochondriacal insight into things, which might have taught him a doubt of his conclusions and the wisdom of patience, ended in making him the victim of diseased blood and angry passions. Probably there was something morbid even in his excessive coarseness. Most of his contemporaries were coarse, but not so outrageously as he. When Swift, however, was at his best, who was so lively, so entertaining, so original? He has

been said to be indebted to this and that classic, and this and that Frenchman—to Lucian, to Rabelais, and to Cyrano de Bergerac—but though he was acquainted with all these writers, their thoughts had been evidently thought by himself; their quaint fancies of things had passed through his own mind; and they ended in results quite masterly, and his own. A great fanciful wit like his wanted no helps to the discovery of Brobdingnag and Laputa. The Big and Little Endians were close to him every day, at court and at church. Swift took his principal measure from Butler, and he emulated his rhymes, yet his manner is his own. There is a mixture of care and precision in it, announcing at once power and fastidiousness, like Mr. Dean going with his verger before him, in flowing gown and five times washed face, with his nails pared to the quick. His long, irregular prose verses, with rhymes at the end, are an invention of his own, and a similar mixture is discernable even in those, not excepting a feeling of musical proportion. Swift had more music in him than he loved to let “fiddlers” suppose, and throughout all his writings there may be observed a jealous sense of power, modifying the most familiar of his impulses. After all, however, Swift’s verse, compared with Pope’s or with Butler’s, is but a kind of smart prose. It wants their pregnancy of expression. His greatest works are “Gulliver’s Travels” and the “Tale of a Tub.”—LEIGH HUNT.

SWIFT’S LITERARY STYLE.

In his works he has given very different specimens both of sentiment and expression. His “Tale of a Tub” has little resemblance to his other pieces. It exhibits a vehemence and rapidity of mind, a copiousness of images, and a vivacity of diction such as he afterwards never possessed, or never exerted. It is of a mode so distinct and peculiar that it must be considered of itself; what is true of that is not true of anything else that he has written. In his other works is found an agreeable tenor of easy language, which rather trickles than flows. His delight was in sim-

plicity. That he has in his works no metaphor, as has been stated, is not true, but his few metaphors seem to be received rather by necessity than choice. He studied purity, and though perhaps all his strictures are not exact, yet it is not often these solecisms can be found; and whoever depends on his authority may generally conclude himself safe. His sentences are never too much dilated or contracted, and it would not be easy to find any embarrassment in the complication of his clauses, any inconsequence in his connections, or abruptness in his transitions. His style was well suited to his thoughts, which are never subtilized by rare disquisitions, decorated by sparkling conceits, elevated by ambitious sentences, or variegated by far-sought learning. He pays no court to the passions; he excites neither surprise nor admiration. He always understands himself, and his readers always understand him. The peruser of Swift wants little previous knowledge, and it is sufficient that he is acquainted with common words and common things. He is neither required to mount elevations nor to explore profundities. His passage is always on a level or by solid ground, without asperities, without obstruction.—DR. SAMUEL JOHNSON: *Lives of the Poets*.

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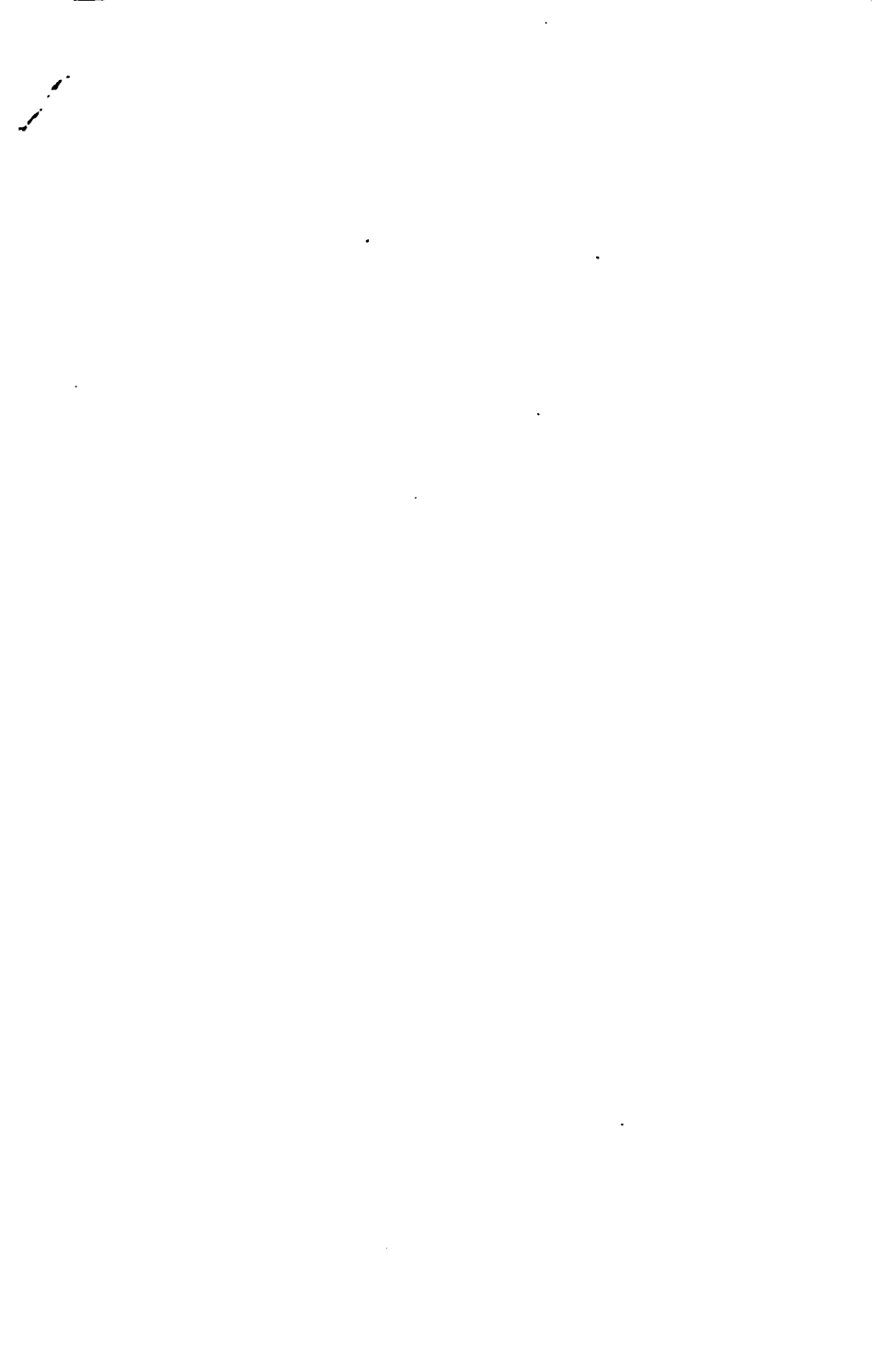
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